Murrays

HAND-BOOK

CENTRAL ITALY

FLORENCE

POPULAR WORKS.

HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

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HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

INCLUDING

FLORENCE, LUCCA, TUSCANY AND ITS OFF-LYING ISLANDS
UMBRIA, THE MARCHES,
AND PART OF THE LATE PATRIMONY OF ST. PETER.

EIGHTH EDITION, REVISED.

With Travelling Maps and Plans of Towns.

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ST. MALO	HUE.
ST. QUENTIN	DOLOY.
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ROBERTSON & CO.

PREFACE TO THE EIGHTH EDITION.

THIS volume forms the continuation of the Handbook of North Italy.

For the reasons stated in the Preface to that volume, a more strictly geographical arrangement has been adopted, so that this Handbook now comprises the Central region of the Italian Peninsula.

From this Edition the Island of Sardinia has been eliminated, as it is published in a separate volume. The changes which have absorbed the Papal dominions into the Italian Kingdom, realizing the long-nurtured dream of Italian patriots of a United Italy, as well as the opening of important lines of railway, have necessitated many alterations in the present Edition. Not only has all information likely to be useful to the traveller been brought up to the latest period before publication, and some fresh localities of interest opened up, but the historic and art portions of the volume have been carefully revised and much new matter added: so that it is hoped that, whilst the Handbook is calculated to afford the traveller all necessary information on his journey, it may not be found useless to more special students of the art and history of this classic land.

Especial care has been taken with the revision of the *Description of Florence*, where many changes have recently occurred. For convenience it has been placed at the beginning of the volume, and a separate Index is devoted to it.

In consequence of the suppression of the monastic establishments by the Italian Government, and the confiscation of their large estates, the traveller must be prepared for changes both regarding the churches annexed to them, and their artistic treasures, which in many cases may have been transferred to the National and Provincial Museums.

London, 1874.

LIST OF PLANS AND MAPS.

CONTENTS.

ABBREVIATIONS, &c., EMPLOYED IN THE HANDBOOK.

The points of the compass are marked by the letters N. S. E. W.

(*rt.*) right, (*l.*) left,—applied to the banks of a river. The right bank is that which lies on the right hand of a person looking down the stream, or whose back is turned towards the quarter from which the current descends.

Miles.—Distances are, as far as possible, reduced to English miles; when miles are mentioned without any other designation, they are understood to be English.

The names of Inns precede the description of every place (often in a parenthesis), because the first information needed by a traveller is where to lodge.

Instead of designating a town by the vague words "large" or "small," the amount of its population, according to the latest census, is almost invariably stated, as presenting a more exact scale of the importance and size of the place.

In order to avoid repetition, the Routes are preceded by a chapter of preliminary information; and to facilitate reference to it, each division or paragraph is separately numbered.

Each Route is numbered with Arabic figures corresponding with the figures attached to the Route on the Map, which thus serves as an Index to the Book.

The length of the Routes and the distances at the head of each are measured in kilomètres and English miles from the first place of departure. In the text, the distances on the railways are given in English miles from station to station only; on other roads from place to place.

A FEW SKELETON TOURS THROUGH CENTRAL ITALY.

*** The figures after each station denote the number of days employed not only in arriving from the last place noted, but the time to be employed in sight-seeing. In the description of all the larger towns, a list of the objects most deserving of the traveller's attention is given in their topographical order.

FIRST TOUR—OF ABOUT EIGHT WEEKS, IN CENTRAL ITALY, NOT INCLUDING ROME; VISITING EVERYTHING MOST DESERVING OF NOTICE—IN CONTINUATION OF TOUR I. IN HANDBOOK OF NORTH ITALY.

We will suppose that the traveller enters Central Italy by Leghorn or Florence.

		Days.
Leghorn to Pisa (Rail)		1
Lucca (Rail)		1
Baths of Lucca, and Excursion to San Marcello, and from there to Pracchia, and by Rail to Pistoia or La Poretta		3
Pescia and Pistoia (Rail) ..		1
Prato and Florence (Rail), and stay at Florence ..		7
Excursion from Florence to Volterra and the Boracic Acid Lagoni:—		
Pontedera, or Leghorn, by Rail, and Volterra..	1	4
Mines of La Cava ..	1	
Pomarance and Lagoni	2	
Return from Volterra, and Excursion by S. Gemignano to Siena:—		
Pontedera, Empoli, Certaldo (Rail), S. Gemignano		2
Siena (Rail), and stay ..		2
Siena to Chiusi, and Etruscan sites (Rail):—		
Montepulciano	1	4
Cetona and Chiusi ..	1	
Città della Pieve ..	1	
Orvieto (Rail)	1	
Chiusi to Fojano and Arezzo		1

		Days.
Arezzo, stay		1
Cortona and Camuscia (Rail) ..		1
Excursion to Panicale and Lake of Thrasymene to Perugia, and stay (Rail)		2
Perugia to Fratta and Borgo S. Sepolcro.. ..	1½	3½
Città di Castello and Gubbio, and return to Perugia	2	
Perugia to Assisi, Spello, and Foligno (Rail)		1
Foligno to Fano, visiting Cagli, Fabriano (with excursions to the Furlo) and Urbino.. ..		3
Urbino to Pesaro		1
Fano and Sinigaglia		1
Ancona		1
Recanati and Loreto (Rail) ..		1
Macerata, with excursions to Fermo and Ascoli		2
Macerata, by Tolentino, to Foligno, with excursions to Matelica, S. Severino, Camerino..		2
Foligno to Bevagna, Montefalco, Trevi, and Spoleto ..		2
Spoleto to Terni, and visit to the Falls (Rail)		1
Narni to Civita Castellana and		

	Days.
environs, including excursions to Soracte and Rignano ..	2
Civita Castellana to Caprarola and Viterbo	1
Viterbo to Montefiascone and Canino, returning by Toscanella	2
Viterbo to Civita Vecchia, including excursions to the Etruscan sites of Castel d'Asso, Bieda, Norchia, Toscanella, and Corneto	2
Corneto to Montalto (Rail) and Vulci, returning to Civita Vecchia	1
Civita Vecchia to Rome (Rail), visiting Cervetri on the way	1
Rome.	58

SECOND TOUR—OF ABOUT EIGHT WEEKS, INCLUDING ROME—IN CONTINUATION OF TOUR II. OF HANDBOOK OF NORTH ITALY.

Genoa to Leghorn by sea.. ..	1
Pisa and Lucca (Rail)	1
Pistoia, Prato, and Florence (Rail)	1
Florence and environs	4
Florence to Siena, by Certaldo and S. Gemignano, and stay at Siena (Rail)	3
Siena to Arezzo (Rail)	1
Arezzo to Perugia, by Cortona, Chiusi, Città della Pieve ..	3
Perugia	1
Perugia to Borgo S. Sepolcro, Città di Castello, and Gubbio	3
Perugia to Assisi, Spello, and Foligno (Rail)	1
Foligno to Macerata, Loreto, and Ancona	3
Ancona to Sinigaglia and Fano (Rail)	1
Fano to Pesaro (Rail)	1
Pesaro to Urbino	1
Urbino to Fossombrone, and by the Pass of Il Furlo to Cagli and Nocera—to Foligno ..	2
Foligno to Spoleto, by Trevi, and to Terni (Rail)	1
Falls of Terni, Narni, and Civita Castellana	1
Excursions about Civita Castellana, and to Rome by Soracte and Rignano	2
Rome and environs	15
Rome to Civita Vecchia (Rail), visiting Cervetri	1
Civita Vecchia to Corneto (Rail) and Viterbo, visiting Toscanella and Castel d'Asso ..	1
Viterbo to Orvieto	1
Orvieto to Città della Pieve and Chiusi	1
Chiusi to Siena (Rail)	1
Siena to Volterra	1
Volterra and environs, Mines of La Cava, and Boracic Acid Lagoni	2
Volterra to Leghorn and Pisa (Rail)	1
Pisa to Genoa, by La Spezia and La Riviera, Rail and diligence	2
Genoa to Turin (Rail)	1
Turin to Paris, over Mont Cenis	1
	59

THIRD TOUR—OF ABOUT SIX WEEKS, AFTER VISITING SWITZERLAND AND NORTHERN ITALY, AND SEEING THE MORE REMARKABLE OBJECTS, INCLUDING ROME.

Venice to Ferrara	1
Ferrara to Bologna (Rail) ..	1
Bologna to Parma and Modena, and return (Rail)	2
Bologna to Florence (Rail and diligence), and stay	4
Excursion from Florence to Prato, Pistoia, and Lucca (Rail)	1
Lucca to Pisa and Leghorn (Rail)	1
Leghorn to Siena (Rail)	2
Siena to Chiusi, Città della Pieve, and Orvieto (Rail) ..	1

	Days.
Chiusi to Arezzo	1
Arezzo to Perugia, by Cortona or Chiusi and Città della Pieve	3
Perugia to Foligno, by Assisi and Spello	1
Excursion of 2 days to Ancona, Loreto, Macerata, &c.	2
Return to Foligno by Fano, Urbino, and Pass of Il Furlo ..	2
Foligno to Terni, by Trevi and Spoleto (Rail)	1
Falls of Terni, Narni, to Civita Castellana	1½
Civita Castellana to Rome, by Soracte and Rignano	1½
Rome	7

	Days.
Rome to Civita Vecchia, by Cervetri (Rail)	1
Civita Vecchia to Viterbo, by Toscanella and Corneto ..	1
Viterbo to Orvieto (diligence)	1
Orvieto, by Chiusi, to Siena, Pisa, and Spezia (Rail), including an excursion to Carrara, stay at La Spezia and Genoa	3
Genoa to Paris	2
6 weeks	41
Or, including rapid tour of 15 days in Northern Italy after a summer's excursion through Switzerland	15
8 weeks	56

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HANDBOOK FOR TRAVELLERS

IN

CENTRAL ITALY.

SECTION I.

FLORENCE.

General Information.

Hotels. The following is a list e principal ones, arranged in ɔetical order :—

de l'Arno, on the Lung' Arno ioli, an excellent house, with l handsome suites of apartments, umerous bachelor-rooms; good d'hôte.

de la Grande Bretagne, a good hotel on the same quay. Both houses are very central, and good winter-quarters.

de l'Europe, in the Piazza di Sta. à, the oldest established one in ıce, clean and good in every re- is less troubled in the autumn nosquitos than some of the other it is in the most central situation of the town, near the news-room, clubs, principal bankers, and not far from the museums, parliament houses, &c. Good table-d'hôte. Arrangements can be made for living *en pension* at a cheap rate. There is a general sitting-room, with smoking and billiard-room.

H. d'Italie, extending from the Borgo Ogni Santi to the Lung' Arno Nuovo, a fashionable family hotel; charges high.

H. de Milan, inthe Via dei Cerretani, a very good and quiet house; much enlarged lately; arrangements can be made here *en pension*, at so much a day.

Hôtel della Nazione, formerly de Florence, in the Via dei Cerretani.

H. du Nord, in the handsome Pal.

Bartolini, on the Piazza di Santa Trinità, opposite the H. de l'Europe.

H. della Porta Rossa, in the street of the same name, leading out of the Piazza di Santa Trinità; much frequented by commercial travellers, Italian families, &c.; charges moderate; table-d'hôte; restaurant; the situation is confined between two narrow streets.

H. de New York, in the Pal. Ricasoli, on the Lung' Arno Corsini, much frequented by foreigners of every country and the higher class of Italian families; good table-d'hôte; general management well spoken of; situation good; one of the best hotels in Florence.

H. de la Paix, on the Lung' Arno Nuovo and Piazza Manin, a large establishment, the owner and servants speaking English. The principal apartments overlook the river, and towards the south. Good table-d'hôte, reading and smoking rooms; said to be expensive.

H. du Parlement, in the Piazza di Firenze, newly fitted, is a second-rate house; there is a large and good café attached to it.

H. Victoria, on the Lung' Arno Nuovo; clean and well spoken of: it is the nearest hotel to the Cascine.

H. de la Ville, on the Lung' Arno Nuovo and Piazza Manin, one of the most comfortable and frequented houses in Florence; excellent table-d'hôte; charges moderate; reading and smoking-rooms.

H. de l'Univers, in the Corso Vittorio Emanuele at the W. extremity of the city, but near the Cascine; charges high.

Besides the above, there are several smaller and perhaps second-rate hotels, such as the *Corona d'Italia*, in the Via di Palestro, clean, comfortable, highly recommended; *Albergo di Roma*, in the Piazza di Santa Maria Novella; the *Alb. della Luna; H. Suisse*, in the Via dei Tornabuoni, &c.

The charges at the first-class hotels vary little. Table-d'hôte 4 frs. to 6 frs., dinners in apartments 6 to 9. Breakfast, with tea or coffee and eggs, 2 frs., à-la-fourchette 3; service 1 fr. a day, with a small fee to the porter on leaving. There are omnibuses from nearly all the hotels to and from the railway station. The price of large apartments will vary, of course, according to the floor on which they are situated, their size, the season, &c.; the most expensive period being the spring, on the return of the visitors from Rome. In selecting an hotel, the traveller will do well to bear in mind that in the autumn houses bordering on the Arno are subject to mosquitos. Perhaps the best situation at all times will be about the Piazza di Santa Trinità, the Via dei Tornabuoni, the Via dei Cerretani, Borgo Ogni Santi, &c.

2. Lodgings, Houses.—There are plenty of private lodgings in Florence. In selecting these regard should be had to their situation, as some parts of the city are more salubrious than others. The houses on the Lung' Arno, although much more agreeable in the winter, from their southern exposure, are less healthy than those more removed from the river's exhalations; perhaps the best situations will be found about the Duomo, in the Via Cavour (though both are very cold), the Piazza d'Azeglio, the Borgo Pinti, and in the large open square of l'Indipendenza. The Piazza di Santa Maria Novella, nearly all the houses in which have been converted into furnished lodgings, is also favourably situated; the Piazza di Santa Trinità, and its continuation by the Via dei Tornabuoni, and Rondinelli, are unobjectionable in a sanitary point of view. On the south side of the Arno apartments well situated may be had in the Piazza Pitti, at the Villas Macdonnell and Torrigiani, the two handsome casinos in which are generally let to foreigners; but farther west are the densely populated quarters of the Camaldoli and San Frediano, the sanitary state of which is not satisfactory, owing to their low situation. The objections to the Lung' Arno, in a sanitary point of view, only of course apply to the summer season; during the

winter the situation is delightful: the carrying of the drains into a main sewer, which opens into the river below the city, has proved a great amelioration to this portion of Florence. In hiring apartments in this quarter, it will be better to select those on the upper floors, and better still in houses which have an open space in the rear, or with a back entrance on a street. Persons prolonging their stay during the summer will find no difficulty in procuring country residences among the numerous villas that surround the city, particularly on the north, many of which are let out to strangers. In selecting such, it will be better to choose an elevated situation, and at some distance from the high roads, the dust of which is insupportable in hot weather. A well-situated furnished villa may be procured at from 200 to 800 francs (8*l.* to 32*l.*) a month; here, although the days are hotter even than in the city, the evenings, nights, and mornings are delightfully cool. In engaging villas it will be of great importance to ascertain that there is a good supply of water, as in many there are no wells or springs, and the tenant must be dependent on that of rain preserved in cisterns, or pay largely for having it brought from a distance. As villas are generally let for a period of years, it will be necessary to introduce a permission to sublet in the lease, before entering on possession.

3. BOARDING-HOUSES, PENSIONS.—Many of these establishments are very respectably conducted, and will prove convenient for ladies and families. *Madame Barbense's Boarding-house*, Palazzo Schneiderf, on the N. side of the Arno.—*Miss Earle's Boarding House*, Palazzo Corsi, can be highly recommended as one of the most respectable and best conducted in Florence.—*Hotel and Pension de l'Alliance*, in the Via della Scala and Via Montebello, very good; landlord most obliging. — *Mrs. Jandelli's Pension*, Piazza dei *Soderini*, near the Ponte alla Carraia, excellent; charges moderate.—*Mrs. Storer's*, 15 Via Magenta. —*Mrs. Burton's*, Via Solferino.—*Pension Anglaise*, Via del Sole, is well spoken of.

Arrangements *en pension* by the day, week, or month, to include everything, can be made in most of these houses, and in some of the hotels, such as the *H. de Milan* and the *Corona d'Italia*. The usual charge for mere board and lodging is from 8 to 10 frs. a day.

4. SERVANTS.—Native servants may be procured on applying to the bankers and respectable English tradesmen in Florence; the stranger should be very cautious in engaging them without such a recommendation. Families wintering in Florence generally make an arrangement with their cook to furnish everything required for the house at a stipulated price per day, week, or month; in which case it is better to give notice in the official newspaper, the *Gazzetta Ufficiale*, that the servants have received orders to pay for everything in ready money, and that their master will not be accountable for any debts contracted by his servants, otherwise he will be held legally liable to pay all tradesmen's bills: it is therefore advisable in settling weekly or monthly bills to be very particular in having the servants' receipts, and the more so, as no evidence can be received from any relative or servant of the party aggrieved, or from the party himself, as to payments made.

"Servants in Tuscany are now engaged by the month, and a fortnight's notice is required; but, as they generally leave at a moment's notice, strangers should not pay wages beforehand. Many families engage their servants with the condition of their finding themselves bread and wine, about 15 frs. a month in addition to their wages. In settling accounts with tradespeople and servants, it is desirable to demand separate receipts for household expenses, in addition to those in the books kept with them."

Florence, which formerly was one

the most economical places in Europe for foreign residents, has to a certain extent followed the rule of the other large towns of Italy. Every article of housekeeping has increased considerably in value within the last few years; together with every other item of outlay for a family, such as keep of horses, hire of carriages, masters, &c.

5. PASSPORTS.—The passport regulations are the same as throughout the kingdom of Italy, and will entail very little trouble on the traveller. It is always well to be provided with a Foreign Office passport, as it often saves much trouble and unpleasantness.

6. CONSULATE. — *British Consul-General for Italy*, Mr. Colnaghi. *Vice-Consul*, Mr. French, French's Bank, Via Tornabuoni.

7. CLUBS.—*Cercolo dell' Unione*, formerly the *Jockey Club*, in the Via dei Tornabuoni, close to the Piazza di Santa Trinità, to which foreigners can obtain admission. It contains reading-rooms, with a large supply of foreign newspapers. There is every day a general dinner or table-d'hôte, for which members put down their names beforehand, and suppers after the theatres. Members are elected by the committee, and are admitted for 1, 2, 3, and 6 months, or for the year. Gentlemen known to the original members of the club (*Fondatori*) can be admitted for a week without payment. The club consists chiefly of Italian noblemen and gentlemen, but some of the English, French, Germans, Russians, &c., residing in Florence, belong to it.—The *Casino di Firenze*, or *Borghese*, in the Via Ghibellina, is a Club to which strangers are admitted for 2 months on paying 8 francs and on presentation of a member. It is supplied with Italian and French newspapers, and is less aristocratic (being comprised chiefly of commercial people) than the *Cercolo*. Balls are given here during the Carnival.—The *Cercolo Filologico di Firenze*, Palazzo Ferroni, Piazza *S. Trinità, just established.* Strangers admitted on the nomination of the president and one of the members.—*Alpine Club*, also in the Palazzo Ferroni.

8. RESTAURANTS.—*Restaurant Doney*, adjoining, but separate from the Café, Via Tornabuoni, good, but dear; much frequented by ladies.—*Luna*, Via Condotta, near the Piazza della Signoria, good, and moderate prices. —*La Ville de Paris*, Via della Spada, No. 3.—*Le Antiche Carrozze*, Borgo SS. Apostoli, fair and moderate.—*La Patria*, Via Calzaioli.—*Leonzi*, opposite the H. de la Paix.

9. CAFÉS.—*Café Doney*, Via dei Tornabuoni, near Piazza Sta. Trinità, is the most frequented in Florence. Doney is the Gunter of Florence as regards ices, confectionery, &c., and his house is much resorted to for breakfast, as this meal, limited, however, to tea or coffee with a roll and butter, may be obtained here for half the price charged at the hotels.—*Café d' Italia*, at the corner of the Via Tornabuoni and Lung' Arno.—*Café della Minerva* and *Café Ferruccio*, in the Mercato Nuovo.—*Café del Parlamento* in the Piazza di San Firenze. Smoking being allowed in all renders them unsuited for ladies.

10. RAILWAYS.—Railways are open from Florence:—to Rome by Pisa, Leghorn, and Civita Vecchia, in 12 hrs.; by the Val d'Arno di Sopra, Arezzo, Perugia, and Foligno, where it joins the Rome-Ancona line, in 10 and 13 hrs. and by Empoli, Certaldo, the Val di Chiana, Siena, Orvieto, and Orti; this is the most direct line to Rome, but there are no through trains at present:—to Lucca and Pisa by Pistoia, in 4½ hrs., and thence by Avensa to Spezia, in 2½ hrs., to be continued to Genoa:—to Bologna by Pistoia. The fares are, generally speaking, moderate on all these lines. The best railway guide to consult is 'L'Indicatore Ufficiale delle Strade Ferrate, della Navigazione e Telegrafia'—the Bradshaw of Italy. There is one

general rly. stat. behind the ch. of Sta. Maria Novella, from which all the lines diverge; it is one of the neatest in Europe, having elegant waiting-rooms, and an excellent café and refreshment-room, opening out of a handsome hall covered with glass, in the centre of which stands a bust of the king, the work of a boy of eighteen. Omnibuses to and from the principal hotels, fares 1 fr. Hackney coaches are always in attendance on arrival of the trains. Travellers must be cautious in allowing the so-called porters, who are lingering about the gates of the stat., to accompany them to their hotels, as the porters at the latter will serve every purpose for unloading and carrying luggage to their rooms. *Luggage.*—Every traveller is allowed to take with him in the rly. carriages about 40 lbs. weight (17 kilogrammes), provided it does not inconvenience his fellow-travellers; the charges above that quantity are high. The second-class carriages are convenient, especially for the facilities they afford for stowing parcels under the seats. Separate carriages for smoking.

11. CARRIAGES, OMNIBUSES.—A carriage furnished by an hotel-keeper will cost 20 to 25 francs per day; but residents may obtain from a job-master a good open or close carriage at 350 to 400 frs. a-month, not including the coachman's buonamano of 30. *Gaetano Bartolotti*, No. 20 Borgo SS. Apostoli; and *Salvatore Gelli*, Fondaccio di S. Spirito, are fair-dealing job-masters for horses and carriages. *Hackney Carriages*, in general good; the fares, which are the same for one or two horses, are fixed as follow:—For a course within the old city walls—by day, 80 c.; by night, 1 fr. 30 c. Within the octroi limits—by day, 1 fr. 30 c. the first half-hour; 70 c. for every subsequent half-hour; by night, 1 fr. 60 c. the first half-hour, and 1 fr. every subsequent half-hour. Outside the octroi limits, but within the commune—by day, 2 fr. the first half-hour, and 1 fr. every subsequent half-hour; by night, 2 fr. 30 c. the first half-hour, and 1 fr. 20 c. every subsequent half-hour. The night service is from 7·0 P.M. to 6·0 A.M. from the 1st Dec. to 31st March, and from 9·0 P.M. to 5·0 A.M. from the 1st April to 30th November. Luggage is charged at the rate of 50 c. for each large trunk or box, and 25 c. for each portmanteau or bag. For a course beyond the limit of the commune an agreement must be made. The cabmen are very extortionate. Every carriage is bound to have the tariff in Italian and French inside. *Private Carriages* for evening visits may be hired at from 8 to 12 frs., but an understanding must be come to beforehand.

Omnibuses ply from the Piazza della Signoria, the Piazza del Duomo, and the Piazza d'Azeglio, to the several gates of the town. Fare, 10 c., and festivals and Sundays, 15 c.

12. POST OFFICE.—In the square of the Uffizi, opposite the entrance to the Galleries; principal succursales in the Via S. Apollonia, and near the Central Railway Station. Letters to and from England, France, Northern Europe, &c., and all parts of Italy daily. Letters leave for the Levant and India every Saturday morning. Postage to England 60 centimes (½ oz.); to France 40; to any part of the kingdom of Italy 20, within the town 5 c.; letters for the United States 55 c. (¼ oz.), being forwarded through France and England. The postage charged on letters from England, when not prepaid there, is 1 fr. 20 c. Letters reach Florence from London and Paris, and *vice versâ*, in 2½ and 2 days.

13. TELEGRAPH.—At the Palazzo Riccardi, Via dei Ginori; branch offices in the Via della Scala, and at the Railway Station. Despatch of 20 words—to London 9 frs.; to other parts of Great Britain, 10 frs.; to France, 4 frs.; to Germany, 5 frs.; to Russia, 11 frs.; every 10 addition

words one-half the above rates. Despatch of 15 words to any part of the Italian Kingdom and Sicily, 1 fr.; every additional word, 10 c.

14. Bankers.—Messrs. *E. Fenzi and Co.*, Pal. Nuovo in the Piazza della Signoria. *Maquay and Hooker*, Via dei Tornabuoni. *French and Co.*, Via dei Tornabuoni. Both these houses have branches in Rome and at the Baths of Lucca and Pisa, and are agents for the despatch of parcels to England and the United States. *Hasbard and Son*, Piazza S. Gaetano. *Brini*, Via Rondinelli. *Eyre and Matteini*, Via Maggio.

15. Medical Men. — *Physicians.* The usual fee is 10 frs. *Dr. Wilson*, M.D. Göttingen, F.R.C.P., and F.R.C.S. London, and Licentiate in Midwifery of London, Palazzo Rinuccini, No. 33 Via di Santo Spirito. Dr. W. has been long established in Florence, and is consequently well acquainted with its climate and its effects on disease; an important consideration in the selection of a physician in every part of Italy. *Dr. David Young*, M.D. Aberdeen, L.R.C.S. and L.R.C.P. Edinburgh, No. 13 Via dei Fossi. *Prof. Falloni*, Via dei Servi. *Prof Cipriani.—Surgeons. Dr. Duffy*, Fellow of the College of Surgeons in Ireland, 10 Via Rondinelli. *Dr. Zannetti. Dr. Burci.—Dentists. Mr. Dunn*, 1 Piazza Sta. Maria Novella. *Mr. Slayton*, an American, 5 Via Ferrucci. *Sig. Campana*, Piazza della Signoria.

16. Shops, Tradespeople. — The following list includes most of the shops containing things required by visitors. In many of the Italian shops it will be necessary to bargain, as more is asked than will be taken.

a. Chemists.—Roberts, 17 Via Tornabuoni; English medicines; prescriptions carefully made up; good stock of perfumery, teas, and Italian and foreign wines. *Graves*, Borgo Ognissanti (also English). *Forini*, Piazza della Signoria.

b. Booksellers, Reading-rooms, Circulating Libraries.—Edward Goodban, Via Tornabuoni, No. 9 (opposite the Café Doney); agent for Murray's Handbooks; well provided with English, French, and German books, maps, and books useful for travellers in Italy, photographic views, English and foreign stationery, drawing materials, Newman's water colours, &c. Information given as to masters, &c.; goods packed and forwarded to England; an address-book of English and American visitors kept; agent for Alinari's photographs, and Giusti's (of Siena) elegant wood sculptures and picture-frames. *Vieusseux*, Palazzo Ferroni, No. 2 Via Tornabuoni; well provided with Italian books; has an excellent reading-room and circulating library attached; subscription to the reading-room, yearly, 33 frs.; half-yearly, 23; quarterly, 14; two months, 11; monthly, 7; fortnight, 5; a week, 3; a day, 50 c. *Loescher*, Via Tornabuoni. *Bettini*, Via Tornabuoni. *Vanni*, Via degli Strozzi, keeps a circulating library of French and Italian works. *Brocker*, Via Maggio, has also a circulating library.

c. Photographs.—Alinari, Via Nazionale; very good views of the principal monuments of Florence, and of the principal pictures in the Florentine and other galleries. *Brocker*, Via Maggio. *Bernoud*, Via Orivolo. *Bardi*, Via Cerretani. *Goodban*, the bookseller, has a very good and complete collection of photographic views.

d. Grocers, Wine Merchants, &c.—Contesini, Via dei Panzani. *Roberts*, 17 Via Tornabuoni.

e. Dressmakers, Drapers, &c.—Mdle. Lamarre, Via Cerretani: fashionable and good, but dear. *Prevost*, Via Rondinelli: excellent shop for English goods, with reasonable prices. *Miss Baker*, 26 Via Cavour.

f. Tailors.—Del Lungo, 7 Via Rondinelli, 1st floor. *Ross*, a German, 7 Via Tornabuoni.

g. Shoemakers. — Cocchi, Via del Proconsolo. *Chiostri*, Via Porta Rossa.

h. Glovers. — Sarasin, Via Tornabuoni. *Magnelli*, Via Calzaioli.

i. Straw Hats and Bonnets.—*Nannucci*, Porta Rossa. *Porcinai*, Via Tornabuoni. Most of the dealers in these celebrated articles are in the Via Porta Rossa.

k. Jewellers. — There are several very good ones in the Via Tornabuoni, and on the Ponte Vecchio.

l. Music and Musical Instruments. —*Ricordi*, Via dei Martelli, near the Piazza del Duomo. *Ducci*, 1 Piazza S. Gaetano. *Brizzi and Niccolai*, 12 Via Cerretani.

m. Curiosities, &c. — *Gagliardi*, Piazza di S. Maria Novella. *Lombardi*, Ponte Vecchio.

n. Picture-dealers.—*Manzuoni*, 16 Via Guicciardini. *Gagliardi*, Piazza di S. Maria Novella. *Metzger*, Pal. Quaratesi, Borgo Ogni Santi. *Costa* and *Conti*, 8 Via Romana. *Venturini*, 15 Via di Bardi. *Pompiglioni.*

17. CHURCHES.—*Church of England.* —Holy Trinity, Via del Maglio, Piazza San Marco. The church was built by subscription, and opened in 1846. Services on Sundays at 11 A.M. and 3.30 P.M., and on Wednesdays and Fridays at 11 A.M. Application for sittings to be made after the services, or on Saturdays from 2 to 5 P.M., at the church. *American Churches*, 17 Via dei Serragli, and Piazza del Carmine. *Scotch Presbyterian Church*, 11 Lung' Arno Guicciardini; services at 11 A.M. and 3.30 P.M. *Waldensian Mission Churches*, 51 Via dei Serragli, and Sta. Elisabetta, near Sta. Croce. *Swiss Church*, Lung' Arno Guicciardini. For Roman Catholic Churches see Description of Florence, § 8.

18. BATHS.—The following are among the best establishments:—Peppini's, 16 Borgo SS. Apostoli, near the Piazza S. Trinità, on the site of the old Roman baths.. 17 Corso Vittorio Emanuele. 30 Via Maggio. 19 Via Vigna Nuova. All the best hotels have baths.

19. AGENTS FOR FORWARDING GOODS.—*Goodban*, the bookseller, Via Tornabuoni, is McCrackens' agent. Most of the bankers will undertake to forward goods.

20. FLORENTINE MOSAICS. — This manufacture is peculiar to Florence, and consists in general of groups of flowers and fruit, made of hard materials, generally coloured agate, quartz, lapis lazuli, cornelian, chalcedony, &c.: the operation being a most tedious one, the price is very considerable. The best artists are *Bianchini*, 9 Borgo Ogni Santi. *Torrini and Montelatici*, 12 Lung' Arno Nuovo. *Bosi*, 1 Piazza di Sta. Trinità, has a large shop and display of Florentine mosaics, and of ornamental stones.

21. WOOD CARVING, PICTURE FRAMES.—Tuscany has been long celebrated for wood carving. *Barbetti*, Via di Porta al Prato. *Frullini*, Via S. Caterina. *Fanfani*, Piazza S. Spirito. *Alfani*, Via Maggio. *Cecherelli*, Borgo S. Jacopo. *Bissoni*, 43 Borgo Ogni Santi. *G. del Soldato*, Lung' Arno Guicciardini. Goodban, the bookseller, is agent for the woodcarvings of *Giusti* of Siena.

22. TEACHERS OF LANGUAGES, DRAWING, MUSIC. — *Italian*:—*P. Aretini*, 4 Lung' Arno Acciaioli. *Vannini*, Piazza Sta. Croce. *Rosteri*, 43 Borgo Ogni Santi, conversant with French and English. The charge of the best masters is from 3 to 4 frs. a lesson. *Drawing*:—The addresses of the best masters for drawing and painting may be obtained at Goodban's. *Pompignoli*, *Bensa*, *Rosteri*, *Rondon*, *Lapi*, in the Via Vigna Nuova, &c., are the most celebrated. *Piano*:—*Kraus* and *Babuscio*. *Singing*:—The *Abate Federighi*, 2 Piazza S. Biagio. *Mabellini*. *Vannuccini*. *Romani*. *Mariotti*. *Balatesi*. *Sborgi*, piano and singing, 10 Via delle Belle Donne; many of whom give lessons on the piano. *Violin*:—*Professor Giovacchini*. The addresses of all music-masters will be found at Goodban's and at the principal music-

sellers. The general charge made by the best masters is 6 frs. an hour.

23. Artists. — *Painters: Marko*, 15 Via del l'Orivolo. *Alessandro Castelli*, 97 Via Guelfa. *Spranger*, Via dei Serragli, for landscapes. *Walter Gould*, an American artist, 102 Via dei Serragli. *Gordigiani*, Via degli Alfani, for portraits. *Pompignoli*, 3 Piazza S. Croce, for copies. *G. Rocchi*, 28 Via Cavour, for copies of Fra Angelico's works. *R. Lucchesi*, 24 Via di Montebello. *A. Sasso*, 4 Via Borgo Ogni Santi. *Costa and Conti*, 8 Via Romana: all copyists. *Ugo Baldi*, Lung' Arno, a good cleaner and restorer. *Sculptors:—Dupré*, Accademia delle Belle Arti. *Costoli*, a pupil of Bartolini. *Fuller*, a pupil of Powers, Viale Macchiavelli, outside the Porta Romana. *Santarelli*, Via della Nunziatina. *Percival Ball*, a former student of the Royal Academy, Via Dante da Castiglione. *Fede*, Via dei Serragli. *Pazzi*, the sculptor of the colossal Dante, erected in the Piazza di Santa Croce. *Romanelli*, Lung' Arno Guicciardini. *Bazzanti*, on the Lung' Arno Corsini, for sepulchral monuments; he keeps one of the largest warehouses in Florence for alabaster figures, vases, &c.

DESCRIPTION OF FLORENCE.

§ 1. Situation and General Topography.

Florence is situated nearly at the E. extremity of the central of the 3 valleys through which the Arno flows towards the sea, the upper one extending from near Arezzo to Incisa, to which succeeds a narrow gorge of several miles in length, which again widens about 2 m. E. of the city, and forms the beautiful basin of Florence, which extends to the pass or narrow defile of La Golfolina, to again expand into the lower Val d'Arno, stretching to the shores of the Mediterranean.

The valley of Florence, in some places 10 m. wide, is bordered on the N. by the principal chain of the Apennines, the highest peak of which, the Monte Murello, rises to an elevation of 2997 Eng. ft. above the sea; on the S. by a lower group of hills detached from the Apennines, and which separate it from the valleys of the Chianti and Elsa; the latter, covered with woods and verdure, attain an inconsiderable elevation. The space on which the city is placed is tolerably level, being close to the Arno, and extending along both its banks. A portion of the town, including the Boboli Gardens and the suburb of San Giorgio, now included within the walls, are on one of the last spurs of hills that bound the valley of the Arno on the S.

The geographical position of Florence is lat. 43° 46′ 36″, long. E. of Greenwich 11° 15′ 30″; its height above the sea, on the ground-floor of the Museum of Natural History, which will represent the mean height of the city, 174 Eng. ft.

"*Firenze la bella*" has been celebrated by many in all ages for the beauty of its situation. If the traveller ascends to the high ground of the Boboli Gardens, to the church of S. Miniato, the fortress of Belvedere, or to the hill of Bellosguardo, he can admire the picturesque forms of the buildings of the city, the bright villas scattered about the rich and wooded plain and on the slopes of the hills, and the fine forms of the mountains which enclose the prospect. The en-

virons of Florence have been described by Ariosto in the well-known lines—

> "A veder pien di tante ville i colli,
> Par che il terren ve le germogli come
> Vermene germogliar suole i rampolli.
> Se dentro un mur, sotto un medesmo nome
> Fosser raccolti i tuoi palazzi sparsi,
> Non ti sarien da pareggiar due Rome."
>
> *Ariosto*, cap. xvi.

Within, the streets are most of them rather narrow. The older buildings are grand from their massive character: the basement story being often of great solidity, sometimes of rustic work. The finest palaces are crowned by a deep cornice in a bold style of ornament, whose size is proportioned to the total height of the building. The massive rustic basement is a characteristic of the *Tuscan style*, a designation employed by Vasari. This peculiar character prevailed till the 17th cent. when the buildings lost a portion of their national character, and became more like those of the rest of Italy. A profusion of iron-work adds to their prison-like appearance, which is increased by the comparative scarcity of windows and the smallness of these apertures. The façades of many of the principal churches are unfinished.

§ 2. Historical Topography.*

Modern Florence is in the form of an irregular pentagon, divided into two unequal portions by the Arno. The ancient city was wholly on the N., and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The *Primo Cerchio*, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno extended from the *Ponte S. Trinità* to halfway between the *Ponte Vecchio* and the *Ponte alle Grazie*, a distance of about 400 yards, and extending from N. to S. about 600 more, the ancient church of the *Apostoli* being just without the walls, and the *Duomo* or cathedral being just within. This was probably the precinct of the original Roman Castrum or colony. The first distinct historical notice of Florence is found in Tacitus (Ann. i. 79), in relation to the embassy sent by the Florentines to Rome, A.D. 10, for the purpose of presenting their petition against the proposed diversion of the Chiana into the Arno, a scheme devised for diminishing the then frequent inundations of the Tiber, but by which the danger which Florence sustained from inundation would have been increased. Remains of Roman buildings have been discovered, but rude and poor, and indicating the insignificance of the city. A few notices of the existence of Florence after the invasions of the Barbarians can be traced, but the very early history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman senate upon the site of the camp of King Florinus after the destruction of Fiesole, and the tales of its desolation under Attila, and its restoration by Charlemagne. It appears, however, to have continued increasing in population under the government of the Countess Matilda.

The inhabitants of the Primo Cerchio were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought of Lombard lineage, had been from time to time settling themselves round about the city, in the different *borghi*, the small villages and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078 it was decreed that the whole population should be included within the walls of

The *Second Cerchio*, of which the Arno frontage extended from the *Ponte della Carraja* to the *Ponte alle Grazie*, about

* Those who desire to study in detail, but agreeably, the History and Antiquities of Florence, cannot do better than consult that pleasant book, 'Walks in Florence,' by the Misses Horner. 1873.

double the length of the first enclosure. In the Primo Cerchio the narrowness and complexity of the streets, or rather of the alleys, mark the crowding of the ancient population round the fane of their tutelary saint, St. John, the protector of Florence. Both the first and the second Cerchio were thickly studded with the towers of the nobles, varying from 200 to 300 feet in height, at once the token of aristocracy and the means of abusing aristocratic power. Hence, in the great revolution in 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 96 feet, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Bologna and San Gemignano the traveller may see some of these towers in their original state, others, more altered, at Pavia. At Florence few of them subsist; the best preserved is the *Torre della Vacca* or *di San' Zanobio*, at the angle of a street leading out of the *Mercato Nuovo;* and where, according to the popular belief, this Bishop of Florence, who lived in the 4th cent. was born; it is now incorporated in the Pal. Bartolommei. Some antiquaries have supposed it to be Etruscan, but it is evidently not older than the 11th cent.

The *Third Cerchio* is the circuit formed by the existing walls now partially removed, or in process of being levelled. This Cerchio includes the *Oltr' Arno*, on the S. of the river. It was begun in 1285, and not completed before 1388. *Arnolfo* gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed in 1324 that, at the distance of every 380 feet, there should be a tower 76 feet in height, as well for beauty as for defence; and a few still higher. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion of the city differs much from that of the first and second enclosures. It wants their early historical monuments, but here are the great monastic edifices, whose owners did not become of importance until after the building of the second circuit, and who here obtained for their respective orders the extensive sites for buildings now devoted to other purposes. The streets are wide, straight, and well planned; many of them existed as suburbs before they were taken into the town. Of these the *Via Larga*, now *Cavour*, is the principal. The citizens took a larger measure than they were able to fill. In the N. portion there is yet, although disappearing under modern extension and improvements, unoccupied ground, and in the *Oltr' Arno* one-half is occupied by the Boboli and Torrigiani Gardens.

§ 3. WALLS, GATES, &c.

The *Walls* which till lately marked this last enlargement of the city, and the length of whose circuit was 10,620 yds., or about 6 English miles, continued entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvedere* and the *Fortezza da Basso* had been inserted; but the towers which rose upon it had generally been demolished, or lowered to the level of the curtain. "These towers," says the historian Varchi, who had seen them in his younger days, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army under the Connétable de Bourbon. This was the period when the modern system of fortification began; and outworks being thrown up by the celebrated engineer *Antonio di San Gallo*, it was thought that the ancient towers diminished the means of defence of the city. The most perfect still remaining are on the southern side, in the *Oltr' Arno*.

The old walls were utterly unavailable for any purpose of defence in modern warfare. Their utility consisted in af

affording the means of collecting the city tolls or octroi duties. In consequence of the increased population the municipal limits have been extended almost as far as S. Domenico on the N., and Poggio Imperiale on the S., and the whole extent of the walls on the N. side demolished from Porta al Prato to Porta alla Croce, and on to the Arno, the old gates of S. Gallo and La Croce being left as monumental records.

Some of the ancient *Gates* are still standing; they are nearly uniform: a tower, pierced by a circular arch. *Porta di S. Gallo*, *Porta di S.* [illegible], *Porta di S.* [illegible], *Porta di S. Frediano*, and *Porta Romana*, the last on the S. side of the river, are the most perfect, yet all have suffered mutilation by the cutting down of the towers which surmounted them. Several of the gates are [illegible] with "Marzocchi," or figures of [illegible] [illegible]

having [illegible] ; it was [illegible] (1333) [illegible] advised [illegible]

[illegible]

[illegible]

repairs. It was exceedingly damaged by the great flood of 1557. The building offers nothing remarkable, but it commands lovely views of the country up the river. There were small houses upon the piers of this bridge, but since the making of the embankment or new Lung' Arno, on the left bank of the river, the houses have been pulled down, and the bridge widened.

The *Ponte Vecchio*, said to stand upon Etruscan piers, but probably not earlier than 1080, was entirely carried away by a flood in 1177, and again in 1333. After the second destruction it was rebuilt by *Taddeo Gaddi*. Like the *Rialto*, it is a street of shops, appropriated, with few exceptions, to jewellers, goldsmiths, and other workers in the precious metals; according to tradition, *Maso Finiguerra* practised his art here. Above these shops runs a gallery leading from the Palazzo Pitti to the Galleria degli Uffizi and Pal. Vecchio.

Ponte di Sta. Trinità. Before the erection of the present structure the bridges which occupied this site had been frequently swept away by the floods of the Arno. That immediately preceding the present one had been built in 1274, on the ruins of another erected in 1252. In 1347 this underwent very extensive repairs, but an extraordinary flood, on the 13th of Sept. 1557, entirely destroyed it and two of the arches of the Ponte alla Carraia. *Bartolommeo Ammannati*, architect to the Grand Duke Cosimo I., was appointed to rebuild it. Begun on the 1st March, 1566, it was finished in 1569. The design has always been considered a very bold one for the age. The length of the bridge is 323 ft. The height of the lower edge of the keystone of the centre arch above the bed of the river is 28½ ft. The centre arch was designed to have a span of 50 braccia = 95 ft. 9 inch., each of the side arches 45 braccia = 86 ft. 2 inch., the arches are remarkable for the flatness of the curve. In order to give the freest possible passage to the *water in time* of floods, without increasing the ascent of the roadway, the rise of the arch is only ⅛ of the span. But to counteract the effect of such extreme flatness the arches are slightly pointed. Each is composed of two segments of an oval. These curves meet at a very obtuse angle at the crown of the arch; the point, or cusp, being concealed by the marble shields placed over the centre. The angle is easily seen when passing under the bridge in a boat. The bridge has the defect which was general before the days of Perronet, that of the piers being disproportionately large. It was for some time considered insecure, insomuch that at the beginning of the last cent. no carriages were allowed to cross it; but this restriction has been removed without danger to the fabric. At the angles are statues representing the four seasons. The best is "Winter," by *Taddeo Landini;* but they are more valuable for their general effect than for their artistic merit.—The large building at the S. extremity of the bridge was formerly the Missionary Convent of S. Jacopo.

Ponte alla Carraia. This, the most westerly of the bridges, was second in point of antiquity, having been first erected in 1218, when it was called the *Ponte Nuovo*, in contradistinction to the *Ponte Vecchio*. *Lapo* was the architect, and he built it of wood, but it was swept away by a flood in 1269. It was next constructed of timber upon stone piers. The usage of old time at Florence was to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts, each vying with each, both for invention and splendour. Now in 1304, the merry companies, "brigata de' *Sollazzi*," of the *Borgo San Frediano*, gave notice that whoever wished to hear news of the other world should come to the *Ponte alla Carraia* upon May-day morning. The show itself was exhibited upon the river, upon which were moored various rafts and barges, supporting (as it should seem, upon a scaffold) a re-

presentation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle drew enormous crowds, greater than the bridge could bear. The timbers gave way beneath the weight, and numbers of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest; for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. In 1304 the bridge was first erected throughout of stone, and, having been entirely destroyed by a flood in 1333, it was rebuilt in its present form. *Frà Giovanni da Campi* is said to have been the architect. Two arches were carried away in 1557; when it was restored to the state in which it remains, by *Ammannati*. This bridge, which was inconveniently narrow for the modern traffic, has been widened by throwing out on each side footways resting on the ancient piers.

Beyond the Ponte alle Grazie on the E. side of the city, and the Ponte alla Carraia on the W., are the two suspension-bridges, called respectively the Ponte di Ferro di S. Niccolò and the Ponte di Ferro alle Cascine, completed in 1837 by a French engineer. That above the Ponte alle Grazie was carried away by the great flood of November 1844. It was restored in 1853. The other, like many of the suspension bridges on the Continent, has the roadway supported by wire cables, and is under certain severe restrictions as to the amount and speed of traffic passing over it.

Quays, called by the generic name of *Lung' Arno*, extend the whole length of the city along the rt. bank of the [illegible], and on the l. bank from the [illegible] S. Niccolò to the Pal. Tempi, [illegible]rom the Bridge of Santa Trinità [illegible]uburb of S. Frediano. The [illegible] of Lung' Arno is now continued to the Cascine, and forms the most frequented walk in Florence during the winter months; and that part of it between the bridges of Santa Trinità and la Carraia, now called the Lung' Arno Corsini, forming its eastern continuation, has been widened.

§ 5. Climate.

The situation of Florence, in the midst almost of a high mountain-chain, materially affects its climate, producing vicissitudes of heat and cold, much greater than might be expected in so low a latitude; hence it is subject to cold and piercing winds, which descend through the valleys of the Apennines, and from their summits, generally covered with snow, during the winter; whilst at the opposite season its bowl-shaped valley, scarcely admitting any breeze from the sea, renders it very warm. The mean temperature of Florence is 59°·5; the means of the coldest and hottest months, January and August, being 41½° and 77°. The transitions from heat to cold are considerable even during the same day, which renders it a bad residence for persons suffering from pulmonary affections. Equally to be avoided are the transitions from situations where the sun, shining brilliantly, produces an artificial summer; and the dark, sunless streets, which form so many funnels for cold air descending from the gorges of the Apennines. Of all the causes leading to indisposition here, perhaps none contributes so much as these sudden changes of temperature during the cloudless months of December, January, and February.

The climate of Florence offers, therefore, perhaps more gradations from heat to cold than any other city in Italy. It may be stated generally that the months of September, October, and November are exceedingly agreeable; the latter, however, generally ends with 10 days or a fortnight's rain, after which a cooler temperature commences, but with still clear weather

until the end of December. The early part of January is sometimes ushered in with snow, followed during that month and February by the biting and penetrating *Tramontana*, or north wind. March is windy and cold, moderating after the equinox. April, May, and the early part of June are very agreeable; the second half, as well as July and August, oppressively hot, the thermometer in the shade averaging 84°. During these summer-heats all foreigners ought to leave Florence, or retire to a villa residence on the hills around, where, although the warmth during the day is fully as great, if not more so, than in the city, the evenings, nights, and mornings are delightfully cool and pleasant.

The quantity of rain that falls in Florence is considerable, especially in the autumn and early winter. From the nature of the pavement and improved drainage it soon finds its way into the Arno; there is consequently no stagnant water in any part of the town.

In a sanitary point of view Florence is much improved since the invasions of the cholera in 1854 and 1855, not only as regards drainage, but by the forbidding of intramural interments except in some very rare cases. Until the period in question the whole population, except the very poorer classes, found their last resting-places in the numerous churches and cloisters, the burying-fees forming a considerable item of income to the clergy and monks, who were abusively allowed to avail themselves of it, notwithstanding one of the most well-judged laws of the Grand Duke Leopold forbidding it. Drainage has been extended, and will produce still more beneficial effects when the outfall is carried into the Arno below the Cascine. One great drawback under which Florence labours is the inadequate supply of water, and its bad quality in some parts of the city, where, as in the quarters of Camaldoli and San Frediano on the S. side of the river, the only water is procured from wells, of inconsiderable depth, fed by surface-springs *oozing* through a putrescent soil, over which inhabits the poorest and most dense part of the Florentine population. The northern districts receive an inadequate supply from the hills E. of Fiesole. A plan is now under consideration for bringing by means of iron pipes a large mass of good water from perennial springs in the valley of the Sieve, 20 m. distant.

Florence is exempt from specific diseases or epidemics, although from its general prevalence the miliary fever, or much-dreaded *miliara*, might be considered in that light. This dangerous malady is, however, almost exclusively confined to the natives, cases even among foreigners long established in the country being rare: though the miliary fever is frequently a disease *per se*, it is more commonly observed as the sequel of some other malady, of which it then forms the closing scene. Pulmonary affections are extremely prevalent in Florence, and all persons labouring under them, either in the form of *delicate lungs*, threatened consumption, or acute bronchitis, ought to avoid a residence here, especially during the colder winter months—from the middle of November to the end of March. In October and the beginning of November, as in April and May, the climate of Florence in such cases is much less relaxing than those of Rome and Naples. On the other hand, invalids requiring a bracing climate, such as those labouring under chronic bronchitis depending on debility, asthma, rheumatism, and scrofula, are better here than farther south, but they must remove during the relaxing period of the summer-months. Chronic dyspepsia generally diminishes in intensity by a residence in the Tuscan capital; in fact, all those diseases of a non-inflammatory character requiring a bracing atmosphere appear to be benefited in Florence. Ague and fevers similar to those of Rome and Naples are unknown in Florence, save as the result of importation. It is by no means an unusual occurrence that persons arriving from Rome

[illegible] been [illegible] to the [illegible] [illegible] prolonged stay [illegible] population [illegible] more permanent [illegible] Measures [illegible] throughout [illegible] with danger [illegible] hand [illegible] but [illegible] occurring [illegible] Pulmonary [illegible] upon [illegible] in Florence than [illegible] cities of Italy.

§ [illegible] Geology.

[illegible] found on either side [illegible] of the Arno, in which [illegible] is situated, consist [illegible] species of sand- [illegible] *pietra serena*, and of a [illegible] known by the names [illegible] *galestro*, &c., they [illegible] age of our British green- [illegible] A portion has been [illegible] their fossil organic re- [illegible] Eocene or lowest member [illegible] tertiary series. The pietra [illegible] which is extensively quarried [illegible] building stone, forms massive strata, [illegible] may be well examined in the [illegible] of Monte Ceceri, and all round [illegible] hill on which Etruscan Fiesole [illegible] and in the gorge of La Golfo- [illegible] between the middle and the lower [illegible] of the Arno; whilst the pietra [illegible] all the hills S. of the [illegible] not only the blocks [illegible] polygonal pavement, [illegible] walls of those prison- [illegible] have given the name [illegible] other constructions else- [illegible] fossil remains hitherto [illegible] cretaceous group are [illegible] of fucoids or sea- [illegible] species of hamites (in [illegible]), and of the [illegible] gigantic [illegible] of the [illegible] [illegible] [illegible] Fiesole [illegible] [illegible] of the Ombrone [illegible] The city itself stands on the modern alluvial deposits of the Arno.

§ 7. Population and Manufactures.

The population of Florence, according to the census of 1872–73, amounted to 167,093. It increased very rapidly during the time that the city was the capital of the Italian kingdom, and the seat of the government. The principal industries of Florence are straw-plaiting and straw-hat making, of which manufacture it is one of the chief centres, and silk-weaving; the silk-looms at Florence are in the homes of the weavers. There are also carpet manufactories of considerable repute.

§ 8. CHURCHES.*

**The Duomo* or *Cathedral, Santa Maria del Fiore*, anciently *Santa Reparata*, in the Piazza del Duomo.—The Florentines had, at an early period, according to Villani, determined to erect in their city a monument which should surpass all that had preceded it; and in 1298 *Arnolfo*, the son of *Lapo di Cambio da Colle*, to whom they had by a decree in 1294 confided the execution, had so prepared his plans that its foundations were laid on the day of the feast of the Nativity, 1298, and the name of Santa Maria del Fiore given to it. Arnolfo's design, which was afterwards modified by the change introduced by Brunelleschi in raising the cupola, may be seen on Memmi's fresco in the Cappella degli Spagnuoli out of the cloister of Santa Maria Novella. This edifice, commenced at the time of the revival of art, seems to have been conceived by its architect in an original style, forming as it were a mean between the pointed and ancient. It is, therefore, one of particular interest in the history of architecture, where we find a preparation for changing the style then prevalent into one sanctioned by the principles of ancient art; and it is certain that it gave the idea for the grandest monument of modern architecture—the Temple of St. Peter's, and the gigantic dome that covers that unequalled edifice. The outer walls are almost entirely cased with marble. The whole length of it is 500 ft.; from the pavement to the summit of the cross is 387 ft.; the transepts and cross are nearly 306 long; the width of the nave and aisles 128; the height of the nave 153, and that of the side aisles 96½ ft. The nave was intended by Arnolfo to consist of five bays or arches; but as the families of the Falconieri and the Bischieri refused to give up some buildings on the E. required for the choir, he was compelled to diminish its length so as to include only four.

Between the period of the beginning of the edifice and that in which its completion was intrusted to Brunelleschi, many architects of great celebrity were employed in carrying on the works: among whom we find the names of *Giotto; Taddeo Gaddi; Andrea Orcagna*, a man of extraordinary powers, as his loggia in the Piazza Gran Duca amply testifies; and *Filippo di Lorenzo*.

Arnolfo died in 1310, and the work stopped until Giotto was requested to continue it in 1331, with an order that he should remain as a resident in Florence to insure its progress. He erected the bell tower and the façade of the cathedral, which he carried up two-thirds of its height. This façade subsisted till the 16th cent., having been adorned with statues by the best masters, including Donatello, when in 1558 it was destroyed by the Provveditore, *Benedetto Uguccione*, for the purpose, as he professed, of re-erecting it in the then modern style; and so eager was he to effect the demolition, that, instead of detaching the precious marbles, which might have been employed again, the facing was plucked off so hastily that, according to a contemporary, not a slab or a column was left entire. Giotto's façade may be seen in the background of a lunette in the outer cloister of the convent of S. Marco. In 1636 another façade was begun, but the works were suspended; and though a fresh attempt was made in the reign of the last Grand Duke to erect one after a design of the Cav. Matas, nothing came of it. A new design, however, by the architect *De Fabris* is now being carried into effect. After the death of Giotto the works proceeded slowly, under different artists, including those before mentioned, until 1420, when it was determined to employ *Filippo di Ser Brunelleschi* to complete the cupola. Brunelleschi was born in 1377: his father Lippo Lapi was a notary of Florence. Though skilful as a sculptor, he had many rivals, and became desirous of

* Those best worth a visit are marked with an asterisk.

devoting himself to architecture. In company with Donatello he visited Rome, and applied himself with ardour to the study of the ruins of the Eternal City. It was there that he silently began to meditate upon the scheme of uniting by a grand cupola the naves and transept of the Duomo at Florence; a project which until his time was considered impracticable. Having qualified himself, by anxious study at Rome, for the work he sought, he returned to Florence in 1407. In this year the citizens convoked an assembly of architects and engineers to deliberate on some plan for finishing the Duomo. To this assembly Brunelleschi was invited, and gave his advice for raising the drum or base upon which the cupola should be placed. It was not, however, till 1420 that the work was resumed in earnest. In that year, at a meeting composed of the principal master-builders, not only of Tuscany and Lombardy, but from beyond the Alps, Brunelleschi detailed the plan by which he eventually completed the cupola. But the space to be covered was so much greater than any dome of the kind hitherto attempted, that the citizens who formed the building committee hesitated to believe in the practicability of his scheme. Brunelleschi explained and argued until the discussion grew so warm that the "donzelli," or ushers, by order of the committee, lifted him off his legs, and carried him out of the room. He nevertheless persevered, and the completion of the work was ultimately intrusted to him. He was, however, thwarted by the jealousies of rivals, and *Lorenzo Ghiberti* was appointed as his colleague, whose incapacity for such a task Brunelleschi soon made manifest. Before his death in 1446 he had the satisfaction of seeing the cupola finished, with the exception of the outer coating of the drum upon which it rests; for the decoration of which, as well as for the lantern with which he proposed to crown the edifice, he left designs, which, unfortunately, were lost. This cupola is octagonal, and is 138 ft. 6 in. in diameter at its base, and from the cornice of the drum to the eye of the dome the height is 133 ft. 3 in. Before it nothing had appeared with which it could be placed in comparison. The domes of St. Mark at Venice and of the cathedral of Pisa are far below it in dimensions, grandeur, and simplicity of construction. It served as a model for that of St. Peter to Michel Angelo, whose admiration of it was so great that he used to say, "*Come te non voglio, meglio di te non posso.*" The cupola is the largest dome in the world; for though the summit of the cross of St. Peter's is at a greater distance from the ground than the summit of the cross on the cathedral of Florence (in consequence of the greater dimensions of the whole building), yet, dome separately compared with dome, that of Brunelleschi is the higher. The Florentine dome has also a greater circumference. It is, too, the first cupola that was ever raised upon what is technically called a *drum;* and the first double dome that ever was built. It exceeds in elevation what Arnolfo had designed; for, according to the original plan, the dome was to have sprung immediately from the arches and piers, on which, in fact, it rests. But Brunelleschi carried up perpendicular walls, in the shape of an octagon, to a certain height, and, placing the dome upon these walls, secured for it the elevation which he desired.

The finest view of the exterior is obtained from the S.E. Here the proportions of the dome, rising from amidst the smaller cupolas by which it is surrounded, can best be appreciated. The traveller should, instead of, or besides, going up the campanile, ascend the dome; 1st, because it is higher, and the view towards Fiesole is not interrupted by the dome itself, as it is from the campanile; 2ndly, because the architecture of the double covering or shell is thereby seen; and 3rdly, because no correct idea of its size can be formed without doing so.

Over the first door on the N. side of the ch. are statues attributed to *Jacopo della Quercia;* over the second, encircled

by rich Gothic work, is an Assumption, called *La Mandorla*, or the almond, from the shape of the compartment in which it is placed, by *Nanni d' Anton di Banco*. Beneath are two small statues by *Donatello*, and in the lunette is an Annunciation in mosaic, by *Dom. Ghirlandaio*. On the S. side the Madonna over the door nearest to the campanile is attributed to *Niccolò Aretino*, and that over the door more towards the E. to *Giovanni Pisano*.

The interior of the cathedral is rather dark, owing to the smallness of the windows, the rich colours of the beautiful stained glass with which they are filled, and the sombre colour of the stone (*pietra serena*) with which it is built. The impression of size is enhanced by the proportions of the four arches, which stretch along the whole length of the nave. These arches are all pointed, having large keystones, upon which the armorial bearings of Florence, of the Pope, and of the Guelphs and Ghibellines are sculptured. The whole design is characterised by grandeur and simplicity. The pavement, in various coloured marbles, adds to the magnificence of the structure.

The stained glass of the windows is said to have been executed at Lübeck, by a Florentine artist, *Domenico Livi da Gambassi*, 1434, who, in a coeval entry in the book of the works, is styled the greatest master in this art of his time: the designs of the greater part of them are attributed to *Ghiberti* and *Donatello*. The mosaic over the principal door, representing the Coronation of the Virgin surrounded by angels, is by *Gaddo Gaddi*. The paintings on the arches on either side of the great entrance are modern.

Above the side-door, to the l. or N. of the principal entrance, is the equestrian monumental fresco poritait of Sir John Hawkswood. The name of this celebrated knight is with some difficulty discovered in its Italian versions,—such as *Giovanni Aucobedda*, *Falcon' del Bosco*, *Giovanni Acuto* or *Acutus*, the last being here adopted in the inscription to his memory.

Sir John was the son of a tanner, one Gilbert Hawkswood, and born at Sible-Hedingham, in the county of Essex.

"He was first bound," says Fuller, "to a tailor in the city of London; but soon turned his needle into a sword, and his thimble into a shield, being pressed in the service of King Edward III. for his French wars, who rewarded his valour with knighthood. . . . . Great the gratitude of the State of Florence to this their general Hawkswood, who, in testimony of his surpassing valour and singular faithful service to their State, adorned him with the statue of a man of arms, and sumptuous monument, wherein his ashes remain honoured at this present day. Well it is that monument doth remain: seeing his cenotaph, or *honorary tomb*, which sometime stood in the parish-church of Sible-Hedingham (arched over, and in allusion to his name, *be-rebussed* with *hawks* flying into a *wood*), is now quite flown away and abolished."

"Hawkswood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this description is hardly bestowed, certainly not so continually, on any former captain."—*Hallam*.

Besides bestowing this monument, the republic interred Hawkswood at the expense of the state, and all the noble citizens of Florence came to attend the funeral pomp. By a decree of the Signoria, *Paolo Uccello* was employed to paint this memorial.

The *pendant* to Sir John is another equestrian and monumental portrait, of the same size and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the republic to commemorate another hired general, *Niccolò Mauruzzo da Tolentino*, who, taken prisoner by the Milanese, died in captivity (1434). These two frescos, both much restored,

have been moved from the N. wall to the W. end of the church.

The fresco of S. Zenobius, with SS. Crescentius and Eugenius, kneeling, on one of the piers near the entrance, attributed to *Orcagna*, is in the late Giottesque style.

On the wall on the rt. hand on entering, that is, in the S. aisle, is the monument to *Brunelleschi*, his bust over a mural tablet. He was buried at the expense of the republic. His bust, a portrait, is by his disciple *Buggiano*. To *Giotto*, whose memorial is a little farther on, the same tribute of respect was paid; but his bust, by *Benedetto da Majano*, was placed here, long afterwards, at the expense of Lorenzo de' Medici. The epitaph beneath is by Politian. Farther on, and before reaching the S. entrance to the cathedral, is the monument of Marsilio Ficino, the great restorer of Platonic philosophy, who also received the tribute of a public funeral. The bust of Ficino is by *Ferrucci*. Over the S. door is the tomb—with a sitting figure by *Andrea Pisano*, or more probably by the Siennese sculptor, *Tino di Monte Camaina*—of Antonio d'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with the canons of the cathedral, whom in full armour he led against the enemy.

The interior of the cupola was painted from designs of *Vasari*, and begun by him in 1572, but finished, after his death, by *F. Zucchero*. The frescos represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, all Dantesque in their general story. The figures are bold and gigantic.

The choir and the high altar are placed beneath the dome. This position has the advantage of adding a meaning to the latter. The choir is upon the plan of one previously erected by Arnolfo, but was renewed in its present form from the designs of *Baccio d'Agnolo* (1547–1568). It consists of an octagon basement or dado, adorned with good bas-reliefs, by *Baccio Bandinelli*, and some, of scarcely inferior merit, by his pupil, *Giovanni dell' Opera*.

Behind the high altar is a Pietà or group of the Virgin, Mary Magdalen, and Nicodemus entombing the body of our Lord, left unfinished, by *Michel Angelo*, who is said to have worked at this group during the later years of his life, intending to have it placed upon his tomb. The inscription beneath states that it was the *Postremum Opus* of the great sculptor, who did not complete it in consequence of a defect in the marble.

Over the door of the *Ancient Sacristy*, which is between the S. transept and the tribune at the E. end, is the Ascension, in terracotta, by *Luca della Robbia*. It was in this sacristy that *Lorenzo de' Medici* took refuge when he escaped the daggers of the Pazzi.

The tribune or apse contains 5 chapels; in the central one, and under the altar, is the bronze shrine of St. Zenobius, by *Ghiberti*. The bas-relief on it represents a miracle said to have been worked by the intercession of the Saint, the Resuscitation of a dead Child. In the side chapels are statues of St. John, by *Benedetto da Rovezzano*; of St. Peter, by *Baccio Bandinelli*, when young; and of St. Luke, by *Nanni di Banco*.

The sacristy between the tribune and the N. transept is called the *Sagrestia delle Messe*. The door and the terracotta bas-relief over it are by *Luca della Robbia*: the latter is said to be the first work executed by him in this material. The figures in marble of children on the Lavatory are by *Buggiano*. The frieze of children bearing wreaths of flowers, on the inner walls of this sacristy, was sculptured in wood by *Donatello*.

In the centre of the pavement in the N. transept is a small circular marble tablet, enclosing another smaller piece placed eccentrically. The latter, together with a plate of brass fixed in the cupola, and pierced to admit a ray of the sun, constitute the gnomon constructed by

Paolo Toscanelli (died 1482), a mathematician of eminence. It was improved by Father Ximenes, by the addition of a graduated metal plate. One of the purposes for which it was intended was to observe the change which takes place in the obliquity of the ecliptic, or the sun's position at the solstices. It has also served to show that there has been no sinking or settlement in the foundation of the piers that support the cupola for nearly 4 centuries. Round the N. transept, used as the choir in winter, are chapels, in which are 2 memorials in fresco, to Luigi Marsili and Bishop Piero Corsini (ob. 1405).

Near the door in the N. aisle, nearest the choir, is the portrait of Dante, by *Domenico di Francesco*, called *il Michelino*, a pupil of Fra Angelico's, placed here by order of the republic in 1465. The poet is represented with the features and costume of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the left of the spectator are Hell and Purgatory, and, in the centre, Paradise, in small groups; on the rt. is Florence enclosed within its turreted walls, with this cathedral, and the tower of the Palazzo Vecchio; the inscription in Latin verses under it is by Bartolommeo della Scala.

Over the side door, near the picture of Dante, is a marble tomb, ornamented with a cross between two shields bearing eagles. Tradition gives it to Conrad, the son and rival of the Emperor Henry IV.; but history rather negatives this. — The painted wooden sarcophagus over the next door in this aisle is also problematical. It is supposed to contain the remains of Don Pedre di Toledo, a Viceroy of Naples. —Beyond it, and in a situation corresponding to the monument of Giotto in the opposite aisle, are the bust and inscription put up by the municipality of Florence in 1843 to Arnolfo di Cambio. Nearer the great door is the monument to Antonio Squarcia Lupi, a celebrated organist, erected by the city; his bust is by *B. da Majano.*

**The Campanile*, or bell-tower, was designed by *Giotto*, and begun by him in 1334, pursuant to a decree commanding him to construct an edifice which in height and in richness of workmanship should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is a tower, square on the plan, rising in the same dimensions to the height of 275¾ ft. Eng. *Taddeo Gaddi*, who had the direction of the works after the death of Giotto, considered that it would be better to omit the spire, which, according to the design of Giotto, was to have risen from the summit to a height of 50 braccia, *i. e.* 95¾ ft. It contains only four stories, of which the tallest are the basement and the topmost ones. The architecture is of the finest style of Italian-Gothic. On the basement story are two ranges of tablets, all from the designs of *Giotto*, and executed by him, by *Andrea Pisano*, and *Luca della Robbia.* The following are the subjects: — The lower range of reliefs represent the progress of the civilisation of man. Commencing on the W. side, at the end nearest the duomo, and proceeding to the rt. hand round the tower, the subjects of the *Lower range* are: 1 and 2. Creation of Adam and Eve. 3. Their first labour. 4. Jabal, "the father of such as dwell in tents, and of such as have cattle." 5. Jubal, "the father of all such as handle the harp and organ." 6. Tubal-Cain, "the instructor of every artificer in brass and iron." 7. Noah's discovery of wine. S. side.—1. Early religion, Sabianism, or the worship of the host of heaven. 2. House-building. 3. The woman provides the house with earthen vessels. 4. Man taming the Horse. 5. Woman at the loom. 6. Legislation. 7. Dædalus, as the representative of exploring and emigration. E. side.—1. Invention of navigation. 2. Hercules and Antæus, symbolical of War. 3. Agriculture. 4. Use of the Horse as a beast of draught. 5. Architecture. N. side.—The seven liberal Arts and Sciences. 1. Phidias, Sculp-

ture. 2. Apelles, Painting. 3. Donatus, Grammar. 4. Orpheus, Poetry. 5. Plato and Aristotle, Philosophy. 6. Ptolemy, Astronomy. 7. An old man with musical instruments. *Upper range.* W. side.—The seven cardinal virtues. S. side.—The seven works of mercy. E. side.—The seven beatitudes (?). N. side.—The seven Sacraments, or rather six, for instead of Penance there is a Madonna and Child. Over the door is the Transfiguration, by *Andrea Pisano.* These reliefs are curious, and of beautiful workmanship; but some of them are explained by conjecture only. Above the two ranges of reliefs are sixteen statues larger than life, four on each side. On the W. side are the four Evangelists, three of them by *Donatello.* The two centre figures are portraits of Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla,*" exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. Donatello worked *con furia;* and the exclamation was a burst by which the work and the master were equally characterised. The statue next the S. side is by *Gio. de' Rossi.* On the S. side are the statues of four Prophets: three by *Andrea Pisano*, the fourth by *Giottino* (?). On the E. side are four saints, the two statues in the middle are by *Donatello*, the two on the outside by *Niccolò Aretino.* On the N. side are four Sibyls, the first three to the eastward by *Luca della Robbia;* the fourth by *Nanni di Bartolo.*

Within, the stories form finely vaulted chambers. The staircase, consisting of 414 steps, can be easily ascended. On the summit may be seen four great piers, upon which was to have rested the spire. The cost of this tower was enormous: it is calculated in the books of the Duomo that the average cost of each cubic braccio (7½ cub. ft.), including the apertures, was 1000 florins. The particulars are collected from coeval authorities; their amount is rather startling. There are 6 fine bells, the largest, named *La Santa Reparata*, bears the Medici arms. Not less than 3 persons are allowed to ascend at the same time.

Two statues, by *Pampaloni*, have been erected on the S. side of the Piazza, in honour of the architects of the Duomo, Arnolfo and Brunelleschi. The conception of that of Brunelleschi is good; on his knee is the plan of the Cupola, and he is looking up at it realised. On the building beyond these statues is the *Sasso di Dante*, a slab of marble let into the wall, thus inscribed, where formerly stood a stone seat on which Dante used to sit and contemplate the cathedral.

**The Battisterio di San Giovanni.*—The Baptistery itself is in form an octagon, supporting a cupola and lantern. The outer wall, of white and black marble, is a coating erected in 1288–93, by *Arnolfo.* The structure which this covers was supposed by the early Florentines to have been the temple of their tutelar deity Mars. Within, the 16 splendid Corinthian and composite columns, chiefly of grey and red Sardinian granite, probably ancient, surmounted by a range of arches supported by Ionic pilasters enclosing a gallery, as well as the general arrangement of the structure, give some countenance to the opinion of its Roman origin. On the other hand, the irregular employment of the Roman orders, and the fragments of a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to consider it not older than the 6th cent. It seems clear that it was a finished building in 725, and it is likely that, whenever it was built, the architect had the Pantheon in his mind, from the general resemblance between the two buildings. The centre of the dome in its original state was open to the sky, the lantern having been erected in 1550. Originally, this edifice was not the baptistery, but the cathedral. It stood without the

walls; but in those times it was not unusual for cathedrals to be so placed. When the cathedral was built St. John's became the Baptistery. At the beginning of the 13th cent. the western door was closed, and the tribune for the high altar erected. Up to 1293 it was surrounded with graves, which are spoken of by Boccaccio; but in that year the ground around it was paved, and, owing to the accumulation of earth, the basement upon which it stood was concealed.

At each side of the eastern entrance is a shattered shaft of red porphyry. It is said that, when the Florentines (1117) assisted the Pisans by guarding their city during the expedition which achieved the conquest of Majorca, they were offered their choice between two of the trophies won in the island, certain bronze gates, or two splendid columns of porphyry. The latter being selected, they were duly transmitted to Florence, covered with scarlet cloth: but, when the drapery was removed, they had lost all their beauty, for the rival republicans had spitefully passed the gift through the fire, whence, as it is said, arose the proverb, "*Fiorentini ciechi, Pisani traditori.*" They are now encircled and kept together by iron bands: for the Piazza being entirely filled with water during a violent inundation in 1424, the columns were undermined and broken by the fall.

The chief ornaments of the baptistery,—those to which it owes its reputation,—are the three bronze doors, executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, which latter were declared by Michel Angelo worthy of being the gates of Paradise.

The gate executed by *Andrea Pisano* is the one towards the S. It was completed in 1330, as appears by an inscription which yet remains. *Giotto*, as we are told by Vasari, gave the designs. Later authorities have doubted this; yet the figures, particularly the allegorical figures of virtues in the two lower compartments, are *Giottesque* in conception and in design. Above are the principal events in *the life of* St. John. "These compositions have a Gothic and simple grandeur." — *Flaxman.* When this gate was fixed and exhibited, the event was celebrated throughout all Tuscany as a festival.

The northern and eastern gates were added (1400-1424) at the expense of the guild of merchants. The work was thrown open to competition, and *Ghiberti*, *Brunelleschi*, *Donatello*, *Jacopo della Quercia*, *Niccolò d'Arezzo*, *Francesco Valdambrina*, and *Simone da Colle* all strove for the prize. In the casting and execution of the N. gate, *Ghiberti*, who is said to have been only 20 years of age when he began his work, was assisted by his father, *Bartoloccio*, and by nine other artists, all of whose names are preserved in the annals of the wardens of the baptistery. Upon this gate are displayed the principal events of the ministry of our Lord. The third, or eastern gate, and the most beautiful, represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in bas-relief. The statues of Miriam and Judith are to be distinguished. Elegance of design is especially remarkable in the recumbent figures at the lower portion of each valve of the door. Flaxman observes as to these gates: "The criticism of Sir J. Reynolds was one indisputable proof of that great man's judgment in the sister arts. His observation amounted to this,—that Ghiberti's landscape and buildings occupied so large a portion of the compartments, that the figures remained but secondary objects, entirely contrary to the principle of the ancients."—*Lect. X.* "It is not pretended that these reliefs are free from faults. Their chief imperfection arises out of the undefined notions which then existed of the true principles that respectively govern, or should govern, composition in painting and sculpture. It is obviously out of the province of the latter art (which is confined to representing objects by defined forms alone) to

attempt perspective appearances and effects which can only be truly and correctly given by aid of colour, or by the skilful distribution of light and shadow. In the work under consideration this principle is invaded. Objects are represented in various planes, and those which should be subordinate are, in consequence of the necessary relief given to them in order to define their forms, forced upon the attention, or cast shadows to the injury of more important features in the design. The number of small parts and a too great minuteness of detail are also defects in this remarkable work, and deprive it of that breadth of effect which is so admirable a quality in art."—*Westmacott, jun., A.R.A.* The borderings of flowers and animals in low relief, which surround the S. and E. gates are very beautiful.

The design of the E. gate was suggested, and the subjects chosen, by the celebrated *Leonardo Bruni Aretino*, in a letter addressed to the committee to whom the arrangement of the work was intrusted. In this letter he insists upon the necessity that the artists should be well informed in the histories of the subjects, so as to represent them with accuracy.

The sums paid to Ghiberti and his assistants for the two gates amounted to 30,798 florins, a sum which shows the exceedingly high standard by which such proficiency was measured. Groups, also of bronze, adorn the frontispieces of the three portals, all of merit. Over the S. door is the Decollation of St. John, by *Vincenzio Danti;* over the eastern door is the Baptism in the Jordan, by *Andrea da Sansovino;* and over the N. door, St. John preaching to a Sadducee and a Pharisee, by *Francesco Rustici*, but executed, according to Vasari, from a design of *Leonardo da Vinci.* Borghini considers these statues as among the best productions of modern times.

The interior of the baptistery is in the form of a regular octagon as well as its roof. It had originally four entrances from the cardinal points. On each side of the octagon are fine columns, surmounted by gilt composite capitals, 14 of which are in rose granite from Sardinia, 2 in Cippolino and Greek marble. Over these columns runs a circular gallery, having small arches opening on the body of the ch. On the face of the gallery are portraits of the Bishops of Florence and other ornaments.

The cupola is covered with mosaics, some by a Greek, *Apollonius;* others by *Andrea Tafi, Taddeo* and *Agnolo Gaddi, Fr Jacopo da Torrita, Domenico Ghirlandaio, Alessio Baldovinetti, Lippo Lippi*, and other Florentine artists. They have been executed at different periods, and exhibit, some the pure Byzantine, some the pure Romanesque, and others a mixed style. Restorations have destroyed the character of a great part. Perhaps few masses of mosaics are so large as those which cover this cupola.—A gigantic figure of our Lord on it, over the high altar, the Rewards and the Punishments of the Just and of the Wicked, the Orders and Powers of the Celestial Hierarchy, Prophets, Patriarchs, and the Bishops of Florence in the lowest range of the seven circles, enrich, while they darken, the vault above. In these frescos appears the Lucifer of Dante with the soul "*che ha maggior pena*" half in his mouth. The circular tribune at the W. end has its vault covered with good early mosaics: on the arch are numerous heads of saints and prophets, and on the roof a large circular mosaic in 8 compartments supported by 4 crouching Atlases. On either side are sitting figures of the Virgin and St. John the Baptist. This fine work is seen to disadvantage, being hidden by the modern hideous high altar.

The floor is formed by a varied pavement (1200) of a peculiar description of mosaic, formed of black and white marble, the black let in so as to form the backgrounds. The patterns are very complicated and beautiful. The site on which stood the ancient baptismal font in the centre is paved with coloured marbles, and a portion of

the pavement is occupied by a very remarkable memorial of ancient *science*, older than the mosaic, and ascribed to *Strozzo Strozzi*, the astrologer, who died 1048. In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense in any :—

"EN GIRO TORTE SOL CICLOS ET ROTOR IGNE."

This is surrounded by a zodiac ornamented with arabesques, also in mosaic.

Dante speaks of this building,—"*mio bel San Giovanni*,"—as if he delighted in it : though his mischance in breaking some part of a baptismal font, for the purpose of saving a child from drowning, occasioned one of the many unjust charges from which he suffered during his troubled life. Speaking of the cavities in which sinners guilty of simony are punished, he compares them to the fonts,—

. . . "nel mio bel San Giovanni,
Fatti per luogo de' battezzatori ;
L' un degli quali, ancor non è molt' anni,
Rupp' io per un che dentro v' annegava :
E questo sia suggel ch' ogni uomo sganni."
Inf., xix. 17-21.

. . . "In St. John's fair fane, by me beloved,
Those basins form'd for water, to baptize ;
(One of the same I broke some years ago,
To save a drowning child ; be this my word
A seal, the motive of my deed to show)."
WRIGHT'S *Dante*.

The portion which he damaged was some smaller font or basin attached to the larger one, which stood under the centre of the cupola. But the explanations are not very clear, and the great font itself was destroyed by Francesco de' Medici, upon the occasion of the baptism of his son Philip (1577), greatly to the displeasure of the Florentines, who carried away, as relics, the fragments of marble and mortar. The present one was erected in 1658, but it seems to be of an earlier period, and has been attributed to *Andrea Pisano*. On each of its eight sides are alto-reliefs of baptism, as practised at different periods. Near the font, sunk in a recess, is an ancient marble sarcophagus, with a bas-relief of the head of its once owner. On one side is a seated figure with a winged genius presenting an offering, on the other a female preparing viands, with a man bearing well-filled baskets of provisions: at each angle is a Genius of Death. This urn, probably pagan, was subsequently used for Christian burial.

Between the S. and E. doors is a statue, in wood, of Mary Magdalen, by *Donatello*, smaller than life, and remarkable from its being unlike the common conception of the character, being more like a St. John in the Desert. The saint is represented as worn down by penance, with no luxury of dress.

On the opposite side of the baptistery is the noble tomb of Baldassare Cossa (John XXIII., d. 1419) bearing the Papal tiara over the armorial shields. He was deposed by the council of Constance (1414), and Martin V. elected in his stead. Martin objected to the title of "*Quondam Papa*" here given to his predecessor, but the Florentines would not forget that he had been Pope, though deposed. The tomb is in the style of the *Renaissance*. The sarcophagus, on which lies the statue in bronze of the Pontiff, stands on a pedestal on which are sculptured figures of Faith, Hope, and Charity ; the two latter by *Donatello*, the first by *Michelozzo*.

All the baptisms of the city are still performed in this church, according to the ancient ritual.

The *Piazza di San' Giovanni* is, in fact, one with that of the duomo. The hospital of the *Bigallo* on the S. side, though modernised, shows two fine Decorated circular arches, opening on a magnificent loggia, which forms a vestibule to the oratory of La Misericordia, attributed to *Niccolò Pisano*. The oratory contains a group of the Virgin and Child with 2 Angels, by *Alberto Arnoldi* (1358) ; and, on the *gradino* of the altar, subjects painted by *Domenico Ghirlandaio*, representing the Corporation of La Misericordia removing the sick, the massacre of St. Peter Martyr, &c. The grating of the

cratory is a handsome specimen of modern ironwork. On the N. side of the Baptistery is the column of *S. Zanobius*, erected in the 14th cent., to commemorate a miracle said to have taken place upon the translation of his relics: a withered trunk of a tree, which was touched by his bier, having sprouted out in leaves.

In the *Guardaroba* on the *Opera del Duomo*, behind the Cathedral, are preserved several remarkable objects of ancient art.—The *Dossale*, or altar-facing or covering of the baptistery (where it is only exposed on the feast of St. John the Baptist, 24 June), is of silver, richly enamelled in blue; the framework is of delicate Gothic workmanship. It was begun in 1366, but not completed till after 1477. *Ghiberti*, *Orcagna*, *Bartolommeo Cocci*, *Andrea del Verrocchio*, and *Antonio del Pollaiuolo* were employed upon it, and the account-books, testifying the payments made to them, are still preserved here. The dossale, which is about 5 ft. in height and 15 in length, is in 12 compartments. In the centre is a fine statue of St. John, by *Michelozzo di Bartolommeo*. Around, in compartments, is the history of the life of St. John. The tabernacle and filigree-work are of great delicacy. In the portion executed by *Antonio del Pollaiuolo* the countenances are remarkable for their expression. The figures, of course, exhibit a progress in style.—A rich silver crucifix (about 1466), by *Betto di Francesco Betti*, a Florentine, and *Antonio del Pollaiuolo*.—A pastoral staff of the same period, with the Virgin, St. John, and other figures.—A mosaic diptych of Greek workmanship of the 11th cent. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the baptistery, towards the end of the 14th cent. by a Venetian lady, Nicoletta de Grionibus, whose husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is fine and delicate: the tesserae of the mosaic are microscopic, and are so well put together as almost to have the effect of miniature. As far as design is concerned, this diptych is one of the finest existing specimens of Byzantine art. The setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of *Giotto*.

In the court of the *Opera del Duomo* are preserved some specimens of ancient sculpture, a Roman milliarium from the Via Cassia, of the time of Hadrian; some mediæval bas-reliefs and statues. In its *Archivio* are many interesting documents connected with the construction of the Cathedral.

Sant' Ambrogio, in the Borgo la Croce.—This church, once connected with a Magdalen conventual establishment, contains the most valuable fresco existing of *Cosimo Rosselli*, representing a procession with a miraculous cup. It is in the chapel of the Holy Sacrament, called the Cappella del Miracolo, on the l. hand at the end of the nave, and is so badly lighted that it is seen with difficulty. The ciborium over the altar of this chapel, representing the miracle from which it derives its name, was sculptured by *Mino da Fiesole*.

**Santissima Annunziata*.—Nearly all that is to be seen of this fine church is modern: an inscription in the apse on the cornice behind the altar records its rebuilding as now seen. It was dedicated to the "Vergine Annunziata" by seven Florentine gentlemen, who, in 1233, had betaken themselves to a contemplative life on Monte Sinario near Florence, and instituted the order of the "*Servi di Maria*," under the rule of St. Augustin, in commemoration of the most holy widowhood of the blessed Virgin. This church became very popular, and so crammed with wax legs, arms, and other parts of the body, in return for miraculous cures, and with figures of distinguished persons who had visited it, that the former used to fall on the congregation, and injure the works of art, and it became necessary, when the church was repaired, to clear them out. Before the church is an atrium; the front towards the Piazza was designed by *Cronini*, following the plan

set him by *Antonio da San Gallo.* Like several other buildings in this piazza, this façade is in the Brunelleschi style, that is to say, arches supported upon columns.

The *Outer Court* or *atrium* is surrounded with frescos of great beauty. It has been enclosed with glazed panels for the purpose of preserving them from the weather, and the key of the door is kept at the ch. On the l.-hand side of the corridor, on entering it from the Piazza, and on the wall flanking the entrance to the church, is the earliest work of the series, a Nativity by *Alessandro Baldovinetti.* Next to this, but within the glazed enclosure, are six subjects from the life of San Filippo Benizzi. 1. Of these, the compartment nearest the church was painted by *Cosimo Roselli:* it represents San Filippo assuming the habit of the order, and has little merit. The series being left unfinished by *Roselli* on his death, Andrea del Sarto was employed to complete it: he executed, 2. The saint clothing the naked; 3. Lightning killing two of a party of gamblers, who had mocked his preaching; 4. San Filippo healing a woman possessed by an evil spirit; 5. The death of the Saint, and a boy restored to life by being touched by the saint's bier; 6. Children cured by having the saint's clothes laid on their heads. The old man in red drapery on the rt., bending forwards, and with a stick in his hand, is a portrait of Andrea della Robbia, the sculptor. These compartments were the first which Andrea executed. The frescos "are full of modest simplicity and feeling, and are very remarkable in subdued but harmonious combinations of quiet colours and tones. There is also a religious quietism and propriety about them which render them well adapted to the place they occupy." When Andrea del Sarto executed these frescos, he was in extreme poverty, working for the most miserable pay. Through the artful bargaining of the sacristan, according to Vasari, he received but ten ducats for each compartment. Here he was buried: and here is his bust, by *Baccio da Montelupo,* taken in his lifetime. On the l. side of the court are (nearest the church) —the Arrival of the Magi. The Magi are represented as having alighted close to the spot where the infant was: his nativity being represented on the other side of the entrance to the ch. by *Baldovinetti.* — The Birth of the Virgin, full of pleasing figures. These two are by *Andrea del Sarto.*—The Marriage of the Virgin is by *Franciabigio* (1483–1524). A portion, including the head of the Virgin, was destroyed by him, because the friars uncovered the painting before it was quite completed. Few of his frescos are extant. — The Visitation is by *Pontormo,* the scholar of Andrea del Sarto. The figures are very grand in form, and the colouring is excellent. The Assumption of the Virgin is by *Il Rosso.* The head of St. James, on the l., dressed as a pilgrim, is a portrait of *Francesco Berni,* the moderniser of Boiardo's '*Orlando Innamorato.*'

In the church, beginning on the rt.-hand side on entering, is a picture of the Virgin, St. Nicholas, and other saints, by *Jacopo da Empoli.* The frescos are by *Matteo Roselli.*—In the 2nd chapel, a good modern monument, by Campi, to the Marchese Tempi, in the style of Mino da Fiesole.—In the *Cappella dei Medici* is the tomb of Orlando de' Medici, by *Simone di Betto,* the brother of Donatello. In a chapel opening out of the rt. transept is the tomb of *Baccio Bandinelli,* by himself (died 1559). It consists of a Pietà, our Lord supported by Nicodemus, the artist's own portrait, commenced by his son, and finished by Baccio himself. On the frieze at the back of the monument are the profiles of Baccio Bandinelli and his wife. The Assumption in the centre of the heavy and deeply gilt roof of the nave is by *Il Volterrano.* By him also, aided by his pupil *Ulivelli,* are the paintings of the cupola. The cupola itself is one of the earliest works of *Leon Battista Alberti.* The high altar is also attributed to Alberti, but some ascribe it to Leonardo da Vinci. The

front is in massive silver, richly sculptured in high relief, and high above it is a large silver tabernacle, also rich in its ornaments and sculpture. The choir is, or rather was, by *Alberti*, for it has been altered, and its original design lost under the rich marbles with which it has been adorned by *Silvani*. The great picture of the Marriage of S. Catherine is by *Biliverti*. The door of the choir, with a group in marble of the Virgin and Child over it, is by *Giov. Bologna*.—In the *Cappella della Vergine del Soccorso* (the farthest chapel beyond the choir, and behind the altar) is the tomb of *Gio. Bologna*, with a fine crucifix and some clever but exaggerated bas-reliefs, in bronze, all by him. Farther on is a fine painting of the Resurrection by *Ang. Bronzino*. In the next or Malespina chapel is one of the Virgin and Saints, by *P. Perugino*. —On one of the pilasters that support the arch before the choir is the tomb of Angelo Marzi, Bishop of Assisi, and Minister of Cosimo I., by *Francesco da San Gallo*, who has engraved his name and the date 1546 beneath: the recumbent figure of the old man is full of expression. On the opposite side is that of Donato da Antella (ob. 1702).—In the fifth or Rabatta chapel is the Assumption by *Perugino*, the most important work of his in Florence for the number of its figures.—The reduced copy of a portion of Michel Angelo's Last Judgment in the third chapel on l. is by *Ales. Allori*: in it he has introduced a portrait of Michel Angelo himself, in the group of figures on the left.—The large chapel in the l. transept has a great modern picture of the Deposition.—The 2nd chapel on the l. belongs to the Ferroni family; it is highly decorated, but not in the best taste, with marbles and statues; the family tombs are covered with bronze figures and reliefs. It contains a Death of St. Joseph by *Lotti*.

The *Chapel of the Annunziata*, the first to the l. on entering, was built in 1448, at the expense of Pietro dei Medici, from the designs of *Michelozzo*. The altar and many of its ornaments are of silver; the painting of the head of our Saviour is by *Andrea del Sarto*. The wealth lavished here is in honour of a miraculous fresco of the Annunciation, by *Pietro Cavallini* according to Vasari, but painted by angels according to popular belief. As much as 8000*l.* sterling has been expended on a new crown for the Virgin in this miraculous picture. It is probably of the latter half of the 14th cent. and has not much merit as a work of art. It is exposed only on extraordinary occasions, and on the Feast of the Annunciation. The oratory adjoining the chapel is richly incrusted with ornaments in *pietra dura*, principally symbols of the Virgin; a rose, a star, a lily, a moon, and many others of the same class. The great *Cloister*, which is on the N.W. side of the church, was built by *Cronaca*. Some ancient tombs, of earlier date, have been preserved within its walls. Over the door leading from the *Cloister* into the church is a mediæval tomb, and the celebrated fresco of the "Madonna del Sacco," by *Andrea del Sarto*; a Holy Family, for which it is said he was paid only a sack of wheat, from which, or (more probably) from the sack on which St. Joseph is leaning, it derives its name. The composition is fine, broad, and simple; the colouring is rather injured. The cloister is full of indifferent frescos. The main series consists of subjects taken from the lives of the Seven Founders of the order of the Servites, all Florentines, with portraits of the most eminent personages of the order. The painters were—*Poccetti* (1542–1612), *Frate Arsenio Mascagni*, a member of the order (1579–1636), *Matteo Rosselli* (1578–1650), and *Ventura Salimbeni*.

The *Cappella di San Luca*, or *de' Pittori*, which opens into the great cloister, is interesting on account of its connection with the history of Florentine art. The Company of Painters, or Guild of St. Luke, assembled as early as 1350, under constitutions approved of by the then Bishop of Florence, Jacopo Palladini. Their first place of meeting was in the Hospital of Santa Maria Nuova; but in 1561 they removed here, with

the approbation of Cosimo I. The sculptors and the architects joined them, and the chapel, erected from the designs of *G. A. Montorsoli*, is now vested in the Accademia delle Belle Arti. Amongst other objects, it contains, over the altar, some small subjects, representing the Crucifixion and the Coronation of the Virgin, and events from the lives of St. Cosimo and St. Damiano, attributed to *A. Allori;* St. Luke, in the act of painting the portrait of the Virgin, by *Vasari*, is the subject of the large altarpiece; *Santi di Tito*, a fresco of Cosimo I. directing the building of the church; the subject is treated allegorically, and some call it the building of the Temple of Solomon. A Madonna and Saints, in fresco, by *Pontormo*. The statues in the niches round the chapel, of Moses, David, and St. Paul, are by *Montorsoli*, who was the architect. Two good but damaged frescos, by *Andrea del Sarto*, are on a wall in an adjoining garden.

The *Piazza della Annunziata* is one of the most beautiful parts of the city. The loggia of the church forms the N. side. On the E. are the buildings of the *Spedale degl' Innocenti*, or Foundling Hospital; opposite is a building in a similar style; in the centre are the equestrian statue of Ferdinand I., and two bronze fountains; and out of the S. side opens the *Via dei Servi*, at the end of which is seen the cathedral. The *Spedale degl' Innocenti* was established in 1421 by the influence of the celebrated Leonardo Bruni (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* gave the design, but, being employed by the Florentines in the war against Lucca in 1429, and invited to Milan by Filippo Visconti to erect a fortress, the building was intrusted to *Francesco della Luna*, his pupil, who made several ill-judged alterations. In the spandrils of the arches are infants swathed in Tuscan fashion, by *Luca della Robbia;* an odd but appropriate ornament. In the court, over the door of the chapel, is an Annunciation, also by *Luca della Robbia*. In this chapel behind the high altar is the most important easel picture of *Dom. Ghirlandaio* in Florence: it is painted in tempera. The subject, as of those in the *Uffizi*, and at the Accademia delle Belle Arti, is the Adoration of the Magi, but it is far finer than either of them: the Massacre of the Innocents is represented in the distance: it is dated 1488.

The statue of Ferdinand I. was cast from cannon taken by the knights of St. Stephen from the Turks; won, as the inscription says, in the style of Tasso, "*del fiero Trace.*" It is by *Susini*, and was erected in 1608. The two handsome fountains were cast under the direction of *Tacca*, and have whimsical figures something like that at Pisa.

Dei Santi Apostoli, in the small Piazzetta del Limbo behind the Lung' Arno Acciaioli, on the rt. bank of the river, halfway between the Ponte Vecchio and Ponte di Sta. Trinità. —This small church, according to an inscription in the façade, referring to another deposited beneath the altar, was founded by Charlemagne after is return from Rome, and dedicated by Archbishop Turpin, in the presence of Roland and Oliver as witnesses; "*testibus Rolando et Uliverio.*" This inscription is considered apocryphal, although it can be shown that the church existed before 1000 A.D. Though subsequently altered, the original design may be easily traced. The church is in the form of a Roman basilica, with a semicircular tribune at the end. Instead of the present windows of the nave, there were formerly others, long and narrow, according to the style of the earlier churches; and the recesses for the chapels have been added. Seven circular arches, supported by eight columns, built of small courses of serpentine, divide the nave from the aisles. The capitals are of the Composite order. As a monument of mediæval antiquity it is interesting. The sculptured ornaments of the entrance are by *B. da Rovezzano*. There are several paintings and monuments in this church worthy of notice:—*Vasari*: the Conception; a Virgin in the manner of Giotto; a

fresco of St. Peter curing a cripple, by *Pomarancio*, 3rd chapel on rt. *L. della Robbia:* a tabernacle of an altar in terracotta in the chapel on the l. of the high altar. Tomb of Oddo degli Altoviti (died 1507), an elegant production of *Benedetto da Rovezzano;* that of Bindo Altoviti, of the same family, by *Ammannati.* This church is generally closed at an early hour, and application must therefore be made to the sacristan.—The *Borgo Santi Apostoli* was one of the most considerable of the townships which were brought into the circuit of Florence by the second circuit of the walls, and, when a distinct locality, was famed for its springs and waters. It contained many towers, and was often the scene of the most obstinate conflicts between Guelphs and Ghibellines.

**La Badia*, near the Bargello, in the Via dei Librai, attached to the once celebrated Benedictine Monastery.—The greater portion of the present church, which is in the form of a Greek cross, was erected in 1625 by *Segaloni;* the roof is in elaborate wood-work, with deeply sunk panels, which gives it a very heavy look. There are remains of the earlier building of the 13th cent. by *Arnolfo*, of which nearly the whole of the eastern end may be seen from the outside in the Via della Badia, with its 4 lancet windows. Over the door between the vestibule and the church is an altar bas-relief of the Virgin and Child, with Saints Lawrence and Leonard, by *Mino da Fiesole.* Beginning on the rt. hand on entering is the tomb of Innocenzo Pandolfini (ob. 1496), and near it a good bas-relief in three compartments, the Virgin in the centre, and Saints on either side, by *B. da Majano.* In the rt. hand transept is the beautiful monument of Bernardo Giugni (died 1466), one of the finest productions of *Mino da Fiesole.* Giugni filled the high office of Gonfaloniere di Giustizia, the duties of which, in an age of faction, he administered with the greatest impartiality. The statue upon the sarcophagus represents him extended in death. After passing the choir, and in the opposite transept—by the same artist, although not put up until 20 years after his death—is the tomb of Hugh Marquis of Tuscany, which he governed for the Emp. Otho II. in the 10th cent., and who died A.D. 1006. He was the son of Willa Marchioness of Spoleto, founder of the Badia in 978, and of six other Benedictine monasteries, and to whom, in 1487, the monks erected this memorial. Above the music gallery is an Assumption, by *Vasari.* In the chapel of the Bianco family, on the l. of the entrance, is a picture by *Filippino Lippi* (1480), representing a Vision of St. Bernard, the Virgin surrounded by angels, appearing to the Saint, considered to be the artist's finest painting; it contains the portrait of the Donatorio, or the person for whom it was painted: on the side wall is a good Madonna and infant Christ, with Angels, by *Luca della Robbia.*

The light and beautiful campanile of the Badia forms one of the principal ornaments of the views of Florence. It was also erected by *Arnolfo*, but, having sustained injury in the following cent., was in part taken down, but probably restored after the original design. The inner cloister of the Badia has paintings of histories of St. Benedict, one by *Bronzino* and some ancient tombs.

Church and Convent of the Carmine, in the Piazza del Carmine, on the S. side of the Arno, not far from the Ponte Carraia.—This church, formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The flimsy architecture of the restored structure requires no notice: but the *Brancacci Chapel* (in the rt. transept), which escaped the flames, contains the series of celebrated frescos by *Masolino da Panicale*, *Masaccio*, and *Filippino Lippi.* The best time for seeing them is in the afternoon. They represent events in the life of St. Peter, but with incidents drawn from ecclesiastical legends as well as from Scripture. There has been much controversy as to the part

to be assigned to the respective artists. Without entering into this, we will give the subjects of the paintings in order, together with the names which have been assigned by the best authorities. On entering the chapel, the first painting on the rt. hand in the upper of the two lines in which the paintings are arranged is a small work representing Adam and Eve, by *Masolino*; others have attributed it to *F. Lippi*. On a line with this, the large fresco, the Healing of the Cripple at the Beautiful Gate of the Temple by St. Peter and St. John, is by *Masolino*, according to Vasari. To the rt., in a distinct composition, is St. Peter raising a female, Petronilla or Tabitha, who, cured by him of the palsy, is sitting upon a bed under a canopy. Some call this subject the Raising of the daughter of Jairus. Below this is a large composition, the Martyrdom of St. Peter, by *F. Lippi*. To the l. is the saint, head downwards, fastened to the cross, apparently quite dead, rigid and cold, surrounded by executioners and spectators. On the rt. is Nero, ordering the execution, and surrounded by a characteristic and animated group. The narrow picture beneath Adam and Eve represents St. Peter delivered by the angel from prison, while the guard is asleep in the foreground. This is also by *Lippi*. On the back wall of the chapel, or behind the altar, are 4 oblong frescos on 2 lines, the uppermost (on the rt.) St. Peter baptizing, by *Masaccio*; and (on the l.) the Preaching of St. Peter, by *Masolino*; below (on the l.) St. Peter and St. John healing a Cripple, by *Masaccio*; and (on the rt.) St. Peter giving Alms, by the same painter. Upon the left wall, on the pilaster, the narrow compartment above represents the Expulsion from Paradise of Adam and Eve, by *Masaccio*; the larger painting on the same line, the Tribute Money, by *Masaccio*. Our Lord, standing in the midst of the Apostles, is pointing to St. Peter drawing a fish out of the stream. To the l. St. Andrew is calling his brother St. Peter. In the lower compartments, St. Peter in prison, visited by St. Paul, by *F. Lippi* (in the figure of the saint will be seen the source whence Raphael derived the figure of St. Paul preaching at Athens), and the Resuscitation of the King's Son by St. Peter and St. Paul, executed by *Masaccio* and *F. Lippi*, the naked youth and some figures in the centre being by *Lippi*. This is sometimes called the Raising of Eutychus; but it represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of Theophilus Prince of Antioch, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Most of the figures in this fine composition are evidently cotemporary portraits; the old man seated, in a black dress, is Cosimo de' Medici. To the l. hand of the picture, in a separate composition, three monks are seen kneeling before St. Peter. *Masolino*, by whom these frescos were begun, dying at an early age, the work was continued by *Masaccio*; the time is well fixed by its concurrence with the return of Cosimo de' Medici. Masaccio had quitted Florence, and disdained to return, until the restoration of the great patron of art. Michel Angelo, and also Raphael and the artists of their age, diligently studied these frescos, a circumstance alluded to in Annibal Caro's epitaph upon Masaccio, in which his peculiar merits are described:—

"Pinsi, e la mia pittura al ver fu pari;
L' attegiai, l' avvivai, le diedi il moto,
Le diedi affetto. Insegni il Buonarroti
A tutti gli altri, e da me solo impari."

Masaccio died at a still earlier age (42) than Masolino, and in the same year, 1443; and the paintings in the chapel were completed by *Filippino Lippi*, the son of *Fra Filippo Lippi*, who appears to have worked from the designs of his predecessors. Messrs. Crowe and Cavalcaselle, in their work on the 'History of Painting in Italy,' assign almost all the paintings in the Brancacci Chapel, hitherto attributed to Masolino, to Masaccio.

Behind the altar in this chapel is an

antique painting of the Virgin and Child, said to be by St. Luke, and brought by the monks from Greece. It is only exposed twice a year; but the sacristan will show it on application. In the opposite transept is the *Corsini Chapel*, containing the remains of St. Andrea Corsini, and very large alto-rilievos, representing him celebrating his first mass, ascending to heaven, and descending to assist the Florentines in battle; all by *Foggini*: the frescos above are by *Luca Giordano*.

Some of the tombs escaped the conflagration: that of Pietro Soderini, by *Benedetto da Rovezzano*, in the choir, is singular. The monument consists of an ugly modern sarcophagus beneath an arch. Skulls and leg-bones compose the ornaments round the arch, worked and combined with foliage and arabesque ornaments in relief. Pietro Soderini, created in 1502 *Gonfaloniere perpetuo* of the Florentine republic, was wise, gentle, prudent, and possessing every qualification for the chief magistracy, except firmness of character. "Under Soderini the Republic recovered a transient independence. But, in 1512, he was deposed by the intrigues of his enemies: the Medici were recalled; and after a series of struggles and perfidies, an imperial decree gave to the vile and profligate mulatto, Alessandro, in 1531, the title of Grand Duke of Florence, he having already absolute power."—*Q. Review*. In the refectory is a Last Supper, by *Vasari*. Some interesting frescos were discovered in 1858, in the sacristy and cloisters of il Carmine. In executing repairs in the sacristy it was found that the walls of its chapel were covered with paintings—concealed under successive coats of whitewash, and that it had been dedicated to Sta. Cecilia. In the 4 compartments of its pointed roof are figures of Saints. The sides are covered with histories from the lives of SS. Cecilia, Valerianus, Tiburtius, and Urbanus; the lower compartment on the rt. containing the Deposition of St. Cecilia by St. Urbanus, [illegible]er sepulchral urn in the Catacombs [illegible]t. Callixtus at Rome. There are several compositions, all apparently by *Spinello Aretino*, or his school.

The frescos on the E. side of the outer cloister of the Convent consist of a fine fragment of the Virgin and Child enthroned, surrounded by Saints, all having large glories round their heads, with two donatarii, one a man in armour, the other a nun, several of the female heads are very beautiful. This fresco, from its excellent execution, is supposed to have been painted by *Giotto*, or his school. They are attributed by Burckhardt to *Giovanni da Melano*. The 2 Heads in the National Gallery in London, formerly in the Rogers collection, and those in the Cappella Ammannati of the Campo Santo at Pisa, which are known to have been taken from a wall in the Carmine ch. or cloister, probably formed portions of similar groups. In another part of this cloister are some figures of monks, with traces of a landscape, fragments of a large composition in the style of Masaccio. There is little doubt that the whole of this cloister was once covered with paintings, the two portions here alluded to being the only ones that now remain.

**Santa Croce*, in the Piazza Sta. Croce, on the right bank of the Arno, not far from the Ponte alle Grazie.—The principal church in Florence, of the Minor Conventuals of the Order of St. Francis, or Black Friars. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were located in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect. It is 460 ft. long and 134 ft. wide across the nave and two aisles. Almost from its foundation this church became the favourite place of interment of the Florentines; and it has been appropriately designated as the "Westminster Abbey" and the "Pantheon" of Florence.

The façade of Sta. Croce, which was completed in May 1863, was commenced and finished some years ago,

under the direction of Cav. Matas, from a design by Cronaca found in the archives of the convent, the expense being defrayed by a public subscription, at the head of which stood the names of the Grand Duke Leopold II. and Pius IX.; but the principal contributor was an Englishman, Mr. Sloane, who liberally gave nearly 20,000*l.* It is a very beautiful specimen of ornamental architecture, composed of white and red marble and green serpentine. Over the doors are 3 bas-reliefs relative to the history of the Cross: the central one, a remarkable work by Dupré of Florence, represents the Exaltation of the Cross; that on the l. the Discovery of the Cross, by *Sarrocchi;* the 3rd, the Apparition of the Cross to Constantine, by *Zotti.* The arms of Florence, of the Guelphs and Ghibellines, are in coloured marbles above.

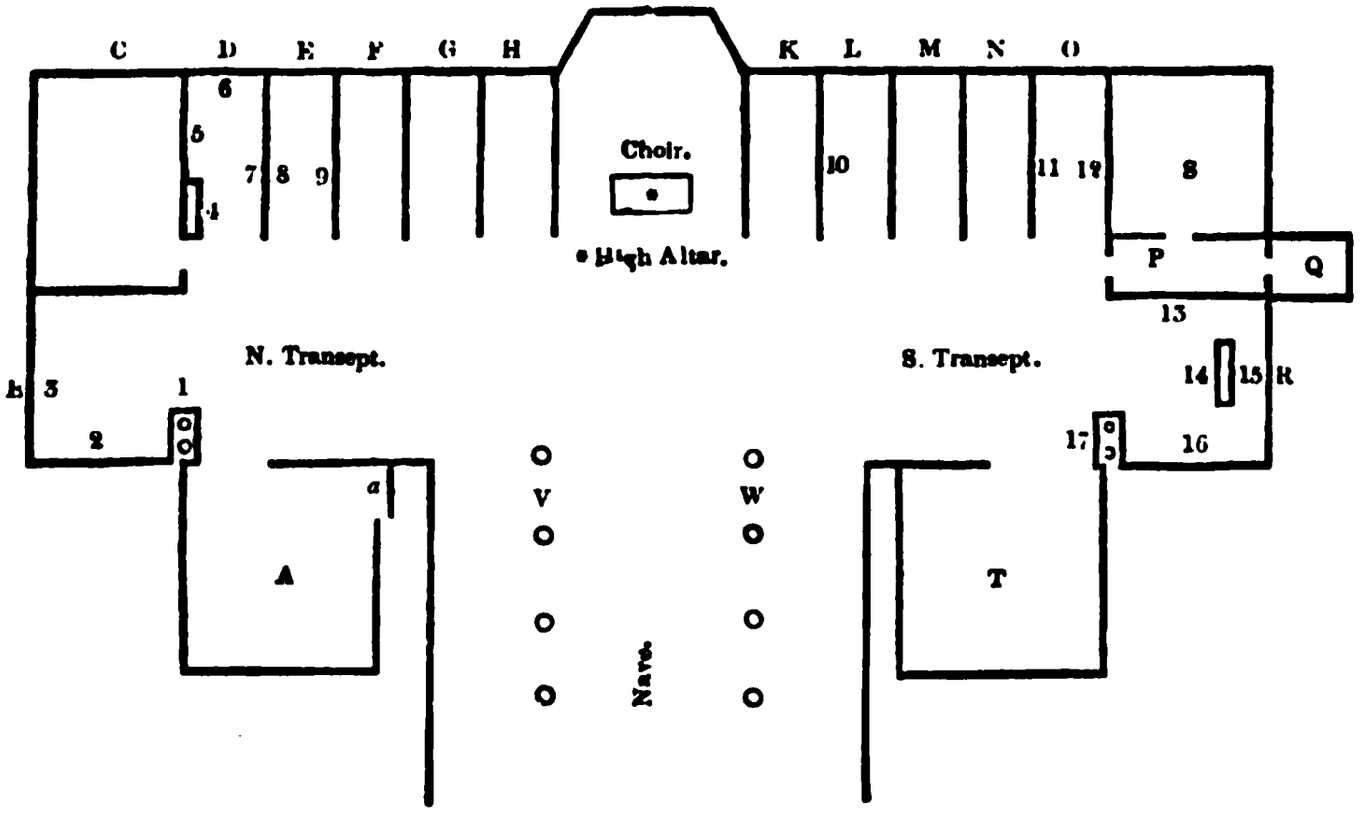
The steeple, erected not many years ago at an expense of 10,000 scudi, is a monument of bad taste, and entirely out of keeping with the style of the church. It was originally begun according to a design of *Baccio d'Agnolo* at the N.W. angle of the façade, and at the expense of Castilio Quaratesi, but remained unfinished, and was removed a few years since.

Interior. In the W. front is a fine rose window with stained glass, representing the Descent from the Cross, by *Ghiberti.* The floor is covered with numerous sepulchral slabs. Many of the earlier are in very low relief; these effigies are interesting from the costume. Others are inlaid with coloured marbles, in admirable preservation, and of beautiful designs. The slab tomb of John Ketterich, or Kerrich (spelt Catrick on the stone), successively Bishop of St. David's, Lichfield, and Exeter, and who, sent upon an embassy from Henry V. to Pope Martin V., died shortly after his arrival in Florence, 1419, is nearly in the centre of the nave. Few of the other names in this pavement have any interest beyond the walls of Florence. The ch. consists of a very wide nave and lateral aisles, separated by 7 fine pointed arches, supported on octagonal Italian Gothic columns, with a gallery above, which runs round the edifice. There are two transepts, which have been lengthened since the first erection of the edifice. The chapels are in the aisles, resting on the outer walls of the latter; there are 6 in either aisle, and 4 in each transept, besides the two larger ones opening at the extremity of the latter.

On entering the ch. by the great W. door, the first monuments on the rt. are those of A. Targioni the chemist, of Sestini the numismatist, of Buonarroti the antiquarian; and above the latter a memorial to the Venetian patriot Manin, placed here in 1861 by the Florentines and his countrymen in exile. Beyond the first altar, in this aisle, over which there is a painting of Christ and the two Thieves on the Cross, is the *Tomb of Michel Angelo Buonarroti.* The statues of the three sister arts, Painting by *Battista Lorenzi*, Sculpture by *Cioli*, and Architecture by *Giovanni dell' Opera*, appear as mourners. The bust, by *Lorenzi*, was considered a most faithful likeness. The figure of Architecture is the finest: that of Painting was originally intended for Sculpture, and some marks of its original destination remain. It has been said that M. Angelo chose the site of the monument himself, in order that, when the doors of the church were open, he might see from his tomb the cupola of the cathedral. A better reason is that the adjoining chapel belonged to the *Buonarroti Simoni* family, who continued, until its extinction a few years ago, to be buried beneath. Over the altar of the Buonarroti chapel is a painting, Christ falling under the Cross, by *Vasari.* Between the second and third chapels is the colossal *Monument to Dante*, by *Ricci;* a poor production, raised by subscription in 1829. The inscription, "*A majoribus ter frustra decretum,*" refers to the successive efforts of the Florentines to recover his remains and raise a monument to their great countryman, who lies buried at Ravenna. It was on a petition to Leo X.

to that effect that Michel Angelo in 1519 offered to undertake the work, adding the following prayer:—"*Io Michel Angelo, scultore, io medessimo à Vostra Santità supplico, offrendomi al Divino Poeta fare la sepoltura sua chondecente, e in loco onorevole in questa citta.*" How much the arts have to regret that this petition was not listened to! Beyond the third chapel, with a painting of Christ going to Mount Calvary, is a *Monument to Alfieri*, by *Canova*, erected at the expense of the Countess of Albany; and beyond the fourth, with a painting of Christ shown to the people, a *Monument to Machiavelli*, by *Innocenzo Spinazzi*, raised in 1787, from a subscription set on foot by Earl Cowper: beyond the fifth, which has a painting of Christ in the Garden, that of *Lanzi*, the celebrated writer on Italian art, by *Gius. Belli*. Farther on is a fresco representing St. John the Baptist and St. Francis, by *Andrea del Castagno*, and a marble group of the Annunciation, by *Donatello*. Beyond the side door leading to the cloisters is the elegant monument of *Leonardo Bruni*, surnamed *Aretino*, from his birthplace, Arezzo.—"In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosimo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce. Madame de Staël unfortunately confounded this respectable scholar, in her *Corinne*, with Pietro Aretino: I well remember that Ugo Foscolo could never contain his wrath against her for this mistake." —*Hallam*. The monument is by *Bernardo Rossellini*. Above is a good bas-relief of the Virgin and Child by *Verrocchio*. Beyond this is the tomb of the botanist *Michele* (ob. 1737); and farther on that of the natural philosopher *Nobili*, erected by Leopold II., who had protected him in his exile. Over the altar, between these two monuments, is a painting representing the entrance of Christ to Jerusalem. Crossing to the opposite side of the church, in the N. aisle, and on the l. of the great entrance, is a large picture of the Descent from the Cross, by *Bronzino*. Near the side door is a monument to Giovanni Targioni, one of the most eminent naturalists of the last century, and that of Filicaja, which stood in the ch. of San Pietro Maggiore. Between the first and second chapels is the *Monument to Galileo*, by *Foggini*, erected at the expense of the heirs of his favourite pupil Vincenzo Viviani, in 1737, nearly a cent. after the death of its illustrious occupant. Galileo was first buried in a corner of the chapel of SS. Cosimo and Damiano, within the convent, although he had expressed a desire on his death-bed that he should be buried alongside his pupil Viviani; and notwithstanding the efforts of the family of the latter to carry his dying request into execution, so vindictively inveterate was the feeling against his memory on the part of the clergy and the court of Rome, that permission to remove his bones into the ch. was only obtained on the accession of a Florentine pope, Clement XII. (of the Corsini family), in 1737. Notwithstanding this persecution, and with the Inquisition sitting in the very convent of Sta. Croce, one of the confraternity of St. Francis, whose name deserves to be handed down to posterity, *Fra Gabriele Pierozzi*, placed a bust of the philosopher, with an honorary inscription, over his first resting-place. Beyond the second chapel is the monument of Signorini, by *Ricci*; and farther on that of Lami, the Florentine historian. Over the fourth altar is *Vasari's* picture of the Incredulity of St. Thomas, and beyond it the monument of Angelo Tavanti. Between the fifth and sixth altars is that erected by Leopold II. to his patriotic minister, Count Fossombroni, a poor work of art; the bust is by *Bartolini*, quite unworthy of the great artist, and of the eminent man whose features it is intended to represent. Beyond the door leading out of the N. aisle is the tomb of C. Marsuppini, by *Desiderio da Settignano*, a fine example of what it is the fashion to designate as *Cinquecento* Italian art. The tombs of this

GROUND-PLAN FOR EAST END OF SANTA CROCE, FLORENCE.



class are of a very uniform type — a highly ornamented urn on which lies a recumbent figure; and, above, a medallion usually representing in relief the Virgin and Child. Marsuppini (b. 1399, d. 1453), chancellor or secretary of the republic of Florence, and one of the protégés of Cosimo de' Medici, enjoyed, while living, a high reputation for eloquence and ability. The picture of the Descent of the Holy Spirit is by *Vasari*. Beyond the 6th altar, and near the N. transept, are the monuments of the physician *Cocchi*, and of *Raphael Morghen*, the celebrated engraver, the latter in the Cinquecento style: it was erected in 1854 by his friends and pupils. Turning the angle into the transept we come upon the *Monument to Cherubini*, the musical composer, and a native of Florence, erected in 1869. Beyond opens the eastern end of the church, which is not in its original state, having been altered by *Vasari*. It consists of a series of chapels, which contain some remarkable frescos by early masters, though many have been effaced. In order to explain their contents more clearly, we have inserted a ground-plan sketch; referring to which, we will point out the principal objects of interest.

Beginning in the N. transept (A) is the *Cappella Salviati* (now *Aldobrandini Borghese*), which contains in the recess (*a*) the monument of the Countess Zamoyska, of the great Polish house of Czartoryska; it is one of *Bartolini's* best works;—and one lately erected to the eminent natural philosopher Melloni.—(B) is the *Cappella dei SS. Lodovico e Bartolommeo;* at 1, under a Gothic canopy, is the monument of a member of the *Bardi* family, to whom this, and several other chapels in Santa Croce, belonged. It corresponds in style of architecture with that in the San Silvestro Chapel, at D 4, but its sculptures are ruder. At 3 is *Donatello's* Crucifix, but covered over. It was one of his early works: and, being proud of it, he showed it with exultation to Brunelleschi, who told him, "*che gli pareva che egli avesse messo in croce un contadino.*" — The sequel will be hereafter told at Sta. Maria Novella (p. 46). Over a side door opening out of this chapel is a good Madonna and

Child, by *Giotto*.—(C), the *Cappella Niccolini*, is rich with fine inlaid and coloured marbles. Around the walls are grand statues of Moses (something like that by Michel Angelo on the tomb of Pope Julius II.) and Aaron — Humility — Modesty taming a Unicorn—Prudence, by *Francavilla*. The Sibyls, in fresco, by *Il Volterrano*, about 1560, are fine. The Coronation of the Virgin, by *Bronzino*, is a good picture, and interesting as having been left unfinished by the death of the artist. The Assumption of the Virgin by the same master is also good, though too dark and heavy in colour.—(D), *Cappella di S. Silvestro;* at 4 is the tomb of *Bettino* (*Ubertino*) *de' Bardi*, with a fresco by *Giottino* mentioned in Vasari. The upper part is now destroyed, having been repainted. Nothing remains but the kneeling figure of Ubertino, and this is solemn and expressive, and evidently a portrait. At 5 is Christ laid in the Sepulchre, "given by some to *Giottino*. It has been repainted, but it is more in the style of *Taddeo Gaddi*. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with painted marble panels of various colours. In the centre of the painted sepulchral urn in which the body of the Saviour is about being laid, is a medallion of a female figure in adoration, in the peculiar head-dress, bound under the chin, of which Taddeo Gaddi is so fond." At 6, on each side of the altar, are S. Romulus and S. Zenobius, much injured. At 7 are three frescos, by *Giottino*, from the life of S. Silvester, but half effaced, and difficult to make out. They are agreeably grouped, and have much power, and the expression of death in one or two of the bodies is true and fine. The central painting in the lower range, in which the saint is restoring two men to life, is perhaps the best of these frescos.—(E), *Cappella dei Pulci;* over the altar is a good group of painted figures and terracotta statues by *Luca della Robbia*. The frescos on the walls are by *Bernardo Daddi*, and represent the martyrdom of St. Lawrence on one side, and of St. Stephen on the other. The two chapels D and E contain fine painted glass.—(F), the *Ricasoli Chapel*, dedicated to S. Anthony of Padua, has been recently restored, and decorated with paintings by *Sabatelli*. — (G) contains nothing worthy of notice. — (H), the *Tolosch Chapel*, now *Spinelli*, was formerly covered with frescos by *Giotto*, but they have been irretrievably destroyed, and covered with modern paintings by *Martellini*.—The *High Altar* has been restored in its original form: the picture over it is probably by *Orcagna*. Behind it is the *Choir* occupying the lofty tribune, on the walls of which are frescos in 10 compartments by *Agnolo Gaddi*, representing the legends connected with the discovery of the True Cross, and on the vault the four Evangelists; the windows are filled with richly-coloured glass, but the beautiful stalls by *Manno di Corri*, which once existed here, have long since been destroyed. On the wall of the N. transept, over the choir, and in the chapels, are paintings in the Giottesque style, discovered when the church was cleaned in 1869. — (K), *Cappella dei Bardi della Libertà*. The whole of this chapel is covered with frescos by *Giotto*. They had remained, like those in the adjoining one, under a thick coating of whitewash for many years, and were only laid bare in Oct. 1853 by the zeal, and at the expense, of Bianchi, one of the friars of the convent; they have, of course, been partially restored, but with much skill and judgment. These frescos were painted between 1296 and 1304. They represent scenes in the life of St. Francis. Looking towards the altar, and on the l. in the upper compartments, we see St. Francis abandoning the world to follow a holy life; lower down St. Antony preaching to St. Francis and his brethren at Arles; and in the lowermost St. Francis, dead, is surrounded by his brethren weeping over him. In the l.-hand corner of this

fresco Giotto has introduced portraits of Arnolfo and his father, the latter in a black cap. On the opposite wall, in the upper compartment, we see St. Francis presenting the rules of his order to Pope Honorius III.; lower down St. Francis before the Sultan, offering to walk through the fire if the Sultan and his followers would embrace Christianity; and below, the Confession of the Saint, surrounded by friars, and the Pope's dream. On each side of the window are paintings of St. Louis of Toulouse, St. Louis King of France, St. Elizabeth of Hungary, and St. Claire, all much restored and repainted; and in the circular spaces in the vault figures of St. Francis, Poverty, Charity, and Obedience. Over the altar is a very interesting picture, always kept covered, a portrait of St. Francis, attributed by Vasari to *Cimabue*, and of which he says, "*Lo ritrasse (il che fu cosa nuova in que' tempi) di naturale come seppe il meglio.*" The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than Cimabue's Madonnas of the Academy and Sta. Maria Novella, and more rigid, yet with greater power and expression. The face is emaciated and severe, the corners of the mouth drawn down, the stigmata round and dark. Notwithstanding Vasari's assertion, it is more probable that this painting is by *Margheritone*, by whom there are similar ones in the churches of San Francesco at Pistoia and Pisa, and in the Museo Cristiano at the Vatican; in every case it is a very interesting specimen of early art. Round the picture is an interesting series of 21 small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. On the pier between this and the next chapel is one of the inscriptions in bronze to the memory of citizens of Florence who were killed during the war of 1849. This, and a similar one in a corresponding part of the ch., were removed, at the instigation of the Austrian military authorities, to the chapel in the Fortezza da Basso, from whence they were replaced here with great ceremony and rejoicing in June 1859.—(L), *Cappella Peruzzi*, dedicated to St. John the Evangelist; the picture over the altar, representing the Virgin, St. Roch, and St. Sebastian, is by *Andrea del Sarto*. This chapel is also covered with frescos by *Giotto* relating to the patron Saints, the two St. Johns, which were also, until 1862, covered with whitewash, and which were uncovered at the expense of Cav. Peruzzi, then owner of the chapel. On one side are subjects relative to the life of St. John the Evangelist, on the other to the Baptist. Looking towards the altar, on the wall to the rt., in 3 compartments, are represented — St. John the Evangelist composing his Gospel in the Island of Patmos; in the second, St. John resuscitating Drusiana, a beautiful and well-preserved composition, most of the figures in the different groups being evidently portraits; in the third range is the Evangelist ascending from the grave to heaven, where he is received by our Saviour and the Apostles. Upon the opposite wall, the subjects, all relative to John the Baptist, are also arranged in 3 compartments. Above in the lunette, Zacharias receiving from the angel the announcement that he will be blessed with a son; below, the Birth of the Baptist, Elizabeth on one side, and the infant presented to Zacharias on the other; and lower still the Banquet at Herod's house, where Herod, seated at a table with two other guests, receives the head of St. John from a soldier: the daughter of Herodias playing on a violin is not unlike Perugino's treatment of similar subjects. On one side nearest the altar Salome is presenting the Baptist's head to Herodias on a platter. These fine paintings were found little injured; the colours are still brilliant; the best is the resuscitation of Drusiana; they have required little restoration, except the replacing the relief glories round the heads of the principal personages.—(M), *Cappella Riccardi*, formerly Giugni,

purchased, some years ago, by the *Buonaparte* family; it was also covered with frescos by *Giotto*, now irretrievably lost. The modern picture over the altar, representing the Assumption of the Virgin, is by *Bezzuoli;* in this chapel are the monuments of Julie Clary, the wife of Joseph Buonaparte, King of Spain, by *Pampaloni;* and of Charlotte *Buonaparte*, their daughter, the wife of the only brother of Napoleon III., by *Bartolini.*—(N), *Cappella Soderini*, was painted by *Taddeo Gaddi:* the more modern pictures of San Lorenzo and S. Francis are by *Passignano* and *M. Rosselli;* the Lunettes of the roof by *Giovanni da S. Giovanni.*—(O), *Cappella Velluti*, contains strange legendary representations by the *Giotti* school. At 12, St. Michael and a Dragon, much in the manner of *Spinello Aretino;* and at 11 is some legend of an ox in a cavern at the top of a mountain, &c.; but it is difficult to form any opinion about their merits, as the chapel is very deficient in light.—In (P), the corridor leading to the sacristy, is a monument to the sculptor *Bartolini;* and the Crucifix, said to be that sent by *Margheritone* to Farinata degli Uberti, after his defence of Florence.—(Q), *Cappella dei Medici*, or *del Noviziato*, dedicated to SS. Cosimo and Damiano, was erected for Cosimo Pater Patriæ by *Michellozzo*, and subsequently restored by *Vasari.* It contains several good paintings of the Giotto school. The pictures are numbered. No. 31, a picture of the Virgin and Child with Saints, in 5 compartments, bearing the date 1372, by *Neri di Bicci.* 33, the four great doctors of the Latin Church, with the symbols of the Evangelists above, probably by *Orcagna.* 23, a fine picture, probably by *Giotto*, representing the Madonna and eight full-length Saints, painted upon a gold ground. 22, St. Bernardino of Siena. 21, *San Giovan Gualberto*, with his miracles on either side. And near the altar, 27, St. Augustin. A beautiful *Comunicatorio* by *Mino da Fiesole*, formerly in the church of le Murate, and a *handsome* altar-front in coloured marbles in the Cinque-cento style, over which is a bas-relief representing the Virgin and Child, by *Benedetto da Rovezzano.* Over the altar is a good work of *Luca della Robbia;* it was to the rt. of this altar that the remains of Galileo lay neglected for nearly a cent. (p. 26). A modern monument to a French lady, Mlle. Favreau, has been lately placed here. The bas-relief of the Ascent to Heaven of the deceased, with a view of Florence below, has been much admired.—The SACRISTY (S), is rich in paintings, and little altered from what it was in olden times, except that the paintings by *Giotto*, which ornamented the doors of the presses, have been removed to the Galleria delle Belle Arti. The S. wall is covered with frescos attributed to *Niccolò di Piero Gerini*, and other pupils of Giotto, representing our Saviour bearing the Cross, his Crucifixion, Resurrection, and Ascension. The *Renuccini* chapel, separated from the body of the sacristy by a handsome iron railing, is entirely covered with frescos now generally attributed to *Giovanni da Milano*, a pupil of *Taddeo Gaddi's*, representing subjects from the life of the Virgin and Mary Magdalen—the Nativity, the Presentation in the Temple, the Marriage of the Virgin, Salutation, &c., nearly repetitions of the paintings in the Baroncelli chapel. In the painting of one of the lower compartments, representing the dream of a merchant at Marseilles, the artist has introduced several portraits, amongst others that of *F. Renuccini*, his hands hidden under his wide sleeves. On the curve of the arch are half-figures of the 12 Apostles, and on its piers 4 saints of the Franciscan order. The Ancona of the Virgin and Child, surrounded by Saints, over the altar, is also probably by *Giovanni da Milano.* There are 2 very good painted crucifixes, carried in processions, several pictures on the walls, and some good presses in Tarsia work in the Sacristy.—Re-entering the ch. on the l., is (R), the *Cappella dei Baroncelli.* At 13 are some of the best

frescos of *Taddeo Gaddi*, in Florence. In the lunette, the Expulsion of Joachim from the Temple; and beneath, the Meeting of Joachim and Anna, the Birth of the Virgin, her Betrothal and Marriage. On each side and above the window of the chapel, the Salutation and Annunciation, with the Angel appearing to the Shepherds, and the Adoration of the Magi. At 14 is a dead Christ in marble, by *B. Bandinelli*, which partly conceals a fine tempera picture at 15, in 5 compartments, the *Coronation of the Virgin* in the central one, with numerous Saints in the others, by *Giotto*, inscribed with his name, and with a predella below. At 16 is a fine fresco, the Assumption of the Virgin, with St. Thomas before the empty Sepulchre below, by *Sebastiano Mainardi*, or *da San Gimignano*, from a cartoon of his master, *Ghirlandaio*. At 17 is a monument to one of the Martelli family; the sculptures on it are by *Niccolò da Pisa.*—(T), the *Chapel of the Holy Sacrament*, or *Castellani*, contains the monument of the widow of the last Pretender of the House of Stuart, the Countess of Albany, a Princess of Stolberg, who died at Florence in 1824, by *Santarelli*. The walls of this chapel were in 1869 cleaned from whitewash, and the frescos discovered, which Vasari attributes, from tradition, to *Gherardo Starnina* and *Masolino da Panicale;* those on the rt. represent scenes from the lives of St. Nicholas and St. John the Baptist, and those on the l. scenes from the lives of St. Anthony and St. John the Evangelist. Two statues by *Luca della Robbia*, of St. Dominick and St. Bernardino, are good specimens of his style of sculpture. The paintings over the altar in the rt. aisle are—1. The Descent from the Cross, by *Salviati;* 2. The Crucifixion, by *Santi di Tito;* 3. Christ falling under the Cross, by *Vasari;* 4. Christ shown to the people; 5. Our Saviour tied to the column and scourged; 6. Christ with Disciples in the Garden, by *T. Spinazzi;* and, 7. The Entrance of the Saviour to Jerusalem, by *Cigoli* and *Biliverti*.

One work of art of great excellence remains to be noticed, the *Pulpit*, by *Benedetto da Majano*. It is of red and white marble, and in the cinquecento style. The bas-reliefs are,—Pope Honorius III. confirming the Rules of the Order; St. Francis walking uninjured through the fire before the Sultan; St. Francis receiving the Stigmata; the Death of the Saint; the Martyrdom of Five Brethren of the Order in Mauritania. Underneath are five figures, Faith, Hope, Charity, Fortitude, and Justice. In the central nave, at V and W, have been recently placed two colossal groups; one by *Bartolini*, to the memory of Leon Batista Alberti, with a pedantic inscription by Nicolini; a poor work, left unfinished at the sculptor's death; the other, on the opposite side, by *Santerelli*, is a statue of the last descendant of Alberti, at whose expense both these memorials had been executed. Over the principal entrance, looking into the nave, is a bronze statue of St. Louis, Bishop of Toulouse, by *Donatello;* it formerly stood in a niche on the old façade of the ch.

Above, in a circle, are the letters I. H. S., originally placed on the front of this ch. by St. Bernardino of Siena after the plague in 1437. He was the inventor of these initials to denote the name and mission of our Lord, Jesus Hominum Salvator. Having remonstrated with a maker of playing cards upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the saint, "I will help you;" and writing the letters I. H. S., he advised the card-maker to gild and paint these upon cards, and sell them; and they took greatly. St. Bernardino then travelled the country, putting up I. H. S. wherever he went.

The *Crypt*, which occupies all the space under the choir and transepts, containing numerous graves and sepulchral memorials, has been cleared out; in it was buried Joseph Buonaparte until his remains were recently transferred to Paris. The Buonaparte family of San Miniato is said to have pos-

sessed a resting-place in Sta. Croce in former times.

Many of the glazed terracottas by *Luca della Robbia* are on the walls of the corridors of the conventual buildings. The *smaller refectory* contains a painting by *Giovanni da San Giovanni*, the Miracle of the Loaves and Fishes: the artist has introduced his own portrait, clad in a red garment. This chamber accommodates all the friars who now live in the convent. In the *Great Refectory*, now used as a warehouse, the whole western wall is covered by well-preserved frescos by *Giotto* and his school. They are divided into 6 compartments; at the bottom is the Last Supper, "a grand and solemn work," the authorship of which there is no reason, according to Burckhardt, for not ascribing to Giotto, though Crowe and Cavalcaselle give it to Taddeo Gaddi; above, in the centre, are the Root of Jesse, and Christ on the Cross, with groups of Saints and the two Marys, and on each side subjects relative to St. Francis and St. Louis.

The *Cloisters* are interesting, having been turned by the friars into a burying-ground, from which, in the face of a law forbidding intramural interment, they derived considerable profit, a great drawback to the sanitary state of this quarter of the town. Almost every stone bears a memorial, an armorial bearing, or an inscription. The paintings of the life of St. Francis are not without interest. In the inner or larger cloister is the chapel of the Pazzi family, built by *Brunelleschi*, 1420, in the form of a Greek cross, showing remarkable correctness in its classical details, as well as originality in their combination. This chapel contains, beneath its undecorated dome, the 4 Evangelists, and on the walls the 12 Apostles, &c., in terracotta, by *Luca della Robbia.* The angels in marble, over the entrance, supporting the Pazzi arms, are by *Donatello.* The monument of Gastone della Torre, patriarch of Aquileia, on the stairs leading to the ch., is attributed to *Agostino da Siena.*

The N. side of Santa Croce is surrounded by an arcade, once walled up and converted into shops; the only part preserved open being the entrance to the church near the N. transept, in which are two tombs of the 14th cent., one of Francesco de Pazzi, attributed to *Nino* the son of *Andrea Pisano;* the other, of ruder workmanship, is that of Alamanni dei Caraccioli, ob. 1337. The arcade, however, was in 1869 restored to its original state, the walls and shops being pulled down, and it now forms a series of Gothic arches surrounding the church.

The *Piazza of Sta. Croce* is regular and spacious. On the rt.-hand side, when looking to the church, is the *Palazzo di Niccolò dell' Antella*, the lieutenant or deputy of Cosimo II. in the academy of design. It is covered with frescos, remarkable, besides their elegance, for having been executed in 27 days, in 1620. The subjects are mythological and allegorical; faded, but of merit, being by the best artists who flourished at that period.

The colossal statue of Dante in the centre of the Piazza, by Pazzi, was erected in May, 1865, on the occasion of the sexcentenary anniversary of the poet's birth: although rather affected in style and too colossal for its situation, it is a good specimen of modern sculpture. The poet holds a copy of the 'Divina Commedia;' at his foot stands an eagle, the emblem of his political party, the Ghibellines; round the pedestal are the armorial shields of the several cities of Italy; and at the angles the Lions of Florence bearing shields on which are inscribed the names of his other works—'La Monarchia,' 'La Vita Nuova,' 'Il Convito,' and 'Del Volgare Eloquio.'

The democracy of Florence established its power in the Piazza di Santa Croce, in the year 1250. The government of the state had been vested by Frederick II. in the Ghibelline nobles, to the exclusion of all others. This oligarchy imposed heavy taxes; and the Uberti in particular had given great offence

by their pride. A sudden tumult arose; and the goodmen, as they are styled by Villani, assembled here, with the determination of taking the power into their own hands, which they accomplished without the slightest resistance. Having made themselves *people*, according to the expressive term of the Chronicles, and so well and forcibly rendered by Hallam as "a resolution of all derivative powers into the immediate operation of the popular will," they elected Uberto di Lucca as *Capitano del Popolo*, and twelve military chiefs, or *Anziani del Popolo*, the leaders in arms of the citizens. Up to this period the Florentines were subject to the Emperor: from this revolution dated the free institutions and liberties, consolidated by that of 1280, followed by the institution and election of the Priori.

San Felice (a little beyond the Piazza de' Pitti, at the corner of the Via Romana and the Via Mazzetta). It contains an altarpiece, in the 3rd chapel on l., by *Salvator Rosa*, Christ and Peter walking on the sea; in the 1st chapel on l., Saints, by *Dom. Ghirlandaio;* and an Ancona of 4 Saints, by the school of *Giotto*, in the 6th chapel on l.

Santa Felicità (at the S. side of the Ponte Vecchio, on entering the Via dei Guicciardini). A handsome building of the 18th cent. (1736), erected on the site of a very early Christian oratory. Being the parish ch. of the Court, it is kept in good order; it consists of a nave and transept. The first chapel on rt., belonging to the *Capponi* family, and which existed before the present edifice, is from the designs of *Brunelleschi;* it contains a Descent from the Cross, by *Pontormo:* Of the 4 Evangelists in the circular lunettes beneath the cupola, 3 are by the same painter, the 4th by *Bronzino.* The huge crucifix in the 4th chapel is by *Andrea da Fiesole.* The Madonna with 4 Saints, in the 5th, is by *Taddeo Gaddi.* In the elegant sacristy, opening out of the rt.-hand transept, and which is attributed to *Brunelleschi*, are a Madonna and Child by *L. di Credi*, and a curious painting of Sta. Felicità by *Spinello Aretino.* The Nativity, one of the 3 pictures in the choir, is by *Santi di Tito;* the Assumption of the Virgin, with the two St. Catherines, in the l. transept, by *B. Franceschini:* and the Assumption, with other paintings, in the 1st chapel on l., by *Pocetti.* In the *Sacristy* is one of the large crucifixes, probably by *Giotto.*

In the small piazza in front of this ch. is a column, on which stood a statue of St. Peter Martyr, raised by the Rossi family, one of whom had served under that sanguinary fanatic in his persecution of the Paterini. The sepulchral monument to Cardinal de' Rossi, under the portico of the ch., is by *Baccio da Montelupo.*

S. Firenze (in the piazza di S. Firenze, behind that of the Signoria). A large decorated ch. of the 18th cent., containing no works of art of importance. The extensive conventual buildings, formerly tenanted by the Oratorians, have been converted into public offices.

**San Lorenzo* (in the Piazza S. Lorenzo). The front is still a mass of rough masonry. The drawings by *Michel Angelo*, for the completion of the front, are in the Buonarroti palace (p. 59). The original basilica was, perhaps, the oldest sacred edifice in the city: it was consecrated by St. Ambrose in 393; but, having been greatly damaged by fire in the 15th cent., it was determined that it should be rebuilt in a better style. The person employed, and whose name Vasari conceals, was an amateur architect: "*uno che si andava dilettando di architettura per passatempo.*" Some portions were raised, when Giovanni de' Medici requested *Brunelleschi* to give his opinion of the building: the latter very openly spoke out, and exhorted his patron to contribute influence and money for the purpose of erecting a more appropriate temple. The architect spoke to a willing listener; and by the voluntary contributions of the Florentines, of

which Giovanni, and afterwards his son Cosimo, bore the greatest part, the present ch. was begun, the first stone having been laid in 1425. The columns of the nave, in *pietra serena*, are finely proportioned. Brunelleschi did not live to complete the building, and hence some alterations were made which have been found fault with. Among the additions are the ornaments, with the elevations of the two doors of the Sagrestia Vecchia, by *Donatello*: the raised space at the lower end of the ch. is attributed to *Michel Angelo*: the altars of the several chapels are of more recent date.

There are two fine oblong pulpits in the nave, executed, after the designs of *Donatello*, by his pupil *Bertoldo*. The subjects of the bronze bas-reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. Behind the pulpit, on the l. side of the nave, is a large fresco of the Martyrdom of S. Lawrence, by *Ang. Bronzino*; and over the door near it, leading to the cloister, a richly sculptured Cantoria or music gallery. Over an altar in the l. aisle is a beautiful picture by *Sogliani* of the Apostles awaiting martyrdom, with a predella by *Bacchiacca*. In the rt. aisle is the sepulchral monument lately erected to Benvenuti the eminent painter, who executed the frescos in the Medicean chapel. On the 2nd altar in rt. aisle is a Marriage of the Virgin, by *Rosso di Rossi*. In the chapel of the rt. transept is an elegantly sculptured *comunicatorio* over the altar, by *Benedetto da Rovezzano*, with the huge sepulchral urn in red porphyry of the wife of Leopold II.; and in a chapel out of the l. transept, a modern tomb of a Countess Ferrari Corboli by *Dupré*.

In the pavement before the high altar is the *Sepulchral Monument of Cosimo de' Medici*, or Cosimo il Vecchio, who died Aug. 1, 1464, bearing on it the title of "*Pater Patriæ*," bestowed upon him by public decree in the year after his decease. It consists of a circular space, inlaid with red and green porphyry and marbles, marking the spot under which his remains lie. The modern High Altar is a rich but monotonous mass of *pietra dura* work: from the choir behind it open bronze gates leading into the Cappella dei Depositi.

The *Sagrestia Vecchia* was designed by *Brunelleschi* before it was settled that he should rebuild the whole church. The bas-reliefs, the four evangelists, and the elevations of the doorways, are by *Donatello*. In the cupola over the altar is a singular allegorical painting, constellations, planets, the moon in Taurus, and the sun in Cancer. The marble screen before the altar is very handsome. The sarcophagus, in the centre of the pavement, of Giovanni di Averardo dei Medici (died 1428), and of his wife Piccarda, the parents of Cosimo il Vecchio, and the founders of the greatness of the family, is also by *Donatello*. The tomb is elegant, but unfortunately in a measure hidden by the marble table placed over it. Near the door, but better seen from the central chapel in the adjoining transept, is the fine monument by *Andrea Verrocchio*, erected in 1472 by Lorenzo and Giuliano de' Medici to the memory of Piero and Giovanni, their father and uncle: the bodies of Lorenzo and Giuliano were deposited in it in 1559. Round the sarcophagus, composed of an urn of red porphyry, are fine bronze festoons of foliage. A cabling, in bronze, over the monument, is also a noble specimen of the perfection of metal-work in the 15th cent. The bust of St. Lorenzo over the door is by *Donatello*. That of Cosimo Pater Patriæ on one of the side arches is by a contemporary sculptor. There is a picture of the Birth of Christ by *Raffaello del Gardo*.

In the *Sagrestia Nuova*, or *Cappella dei Depositi* (open from 10 to 4; entrance in the Via delle Cantonelle), which opens out of the rt.-hand transept, erected by Michel Angelo, we have a building planned for its monuments, and the monuments executed for the building which contains them.

They are the *Monuments of Giuliano* and *Lorenzo de' Medici.* Giuliano was the third son of Lorenzo the Magnificent, younger brother consequently of Leo X., and father of Cardinal Ippolito: he was created Duc de Nemours by Francis I., and died in 1516, in his 37th year: the allegorical figures on his monument represent Day and Night. Lorenzo, the son of Pietro, and grandson of Lorenzo the Magnificent, was created Duke of Urbino by his uncle Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France: the sole fruit of this union was Catherine dei Medici, afterwards the queen of Henry II. He died in 1519, surviving the birth of his daughter only a few days. "The statue of Lorenzo is seated. He is represented absorbed in thought. He rests his face upon his hand, which partially covers the chin and mouth. The general action is one of perfect repose, and the expression that of deep meditation. It is impossible to look at this figure without being forcibly struck with the *mind* that pervades it. For deep and intense feeling it is one of the finest works in existence. It has been well observed of this statue that it has no resemblance to the antique, but it rivals the best excellences of the ancients in expression combined with repose and dignity."—*Westmacott jun.* The figures reclining at his feet are intended to represent Aurora and Twilight, or Morning and Evening.

The merit of these sculptures was fully appreciated when they first appeared. Flaxman says of them, "These recumbent statues are grand and mysterious; the characters and forms bespeak the same mighty mind and hand evident throughout the ceiling of the Sistine Chapel and the Last Judgment." They are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain—

"La Notte che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme, ha vita:
Destala, se nol credi, e parleratti."

Michel Angelo replied with equal, perhaps superior, elegance—

"Grato m' è 'l sonno e più l' esser di sasso;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m' è gran' ventura;
Però non mi destar; deh parla basso."

"Nor then forget that Chamber of the Dead,
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly;
Yet still are breathing, and shed around at noon
A twofold influence, only to be felt—
A light, a darkness, mingling each with each,—
Both, and yet neither. There from age to age
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo, mark him well!
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless skull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestical!
Then most so, when the distant choir is heard
At morn or eve . . . ." ROGERS.

In addition to the works above referred to, in the Cappella dei Depositi is a remarkable unfinished group of the Virgin and Child, by *Michel Angelo.* "The Madonna and Child on the N. side of this chapel is simple, and has a sentiment of maternal affection never found in the Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind."—*Flaxman, Lect. X.*

The statue of San Damiano on the Virgin's rt. is by *Raffaello da Montelupo*, that of St. Cosimo by *Frà Giov. Angelo Montorsoli*, assisted by *Michel Angelo.* Behind the altar of this chapel is the sepulchre of Grand Duke Ferdinand III.

The *Medicean Chapel* (open from 10 to 4; entrance in the Via delle Cantonelle), at the back of the choir, and entered from the chapel on rt. of the high altar, is an illustration of the old story of the painter who, being unable to represent Venus beautiful, covered her with finery. The first stone was laid in January, 1604, the architect being *Giov. dei Medici*, and afterwards *Matteo Nigetti.* Its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre. In 1603 there arrived at Florence a

mysterious personage from the East, styling himself Faccardine, Emir of the Druses. This emir, now he was on Christian ground, revealed the fact that he was a descendant of the "Pious Goffredo," and, as such, entertained an hereditary hatred against the Turks; and he offered his aid to the Grand Duke to enable him to acquire (*i. e.* to steal) the most revered relic of Christendom. When Faccardine returned to Jerusalem in 1604, a small fleet of galleys was despatched to the coast of Syria, under the command of the captain-general, Inghirami; and Faccardine and his confederates actually found means to enter the church, and to begin their operations for detaching the sepulchre, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight, leaving the marks of the saw. The ill success of the intended larceny was viewed as a great misfortune. Cosimo II. converted the building into the cemetery of the grand ducal family.

The walls are entirely covered with the richest marbles and *pietre dure*,—jasper, chalcedony, agate, lapis lazuli, and still more precious stones, composing the Florentine mosaic of *pietre commesse*, of which the materials are entirely different from that of the modern Roman mosaic. In the Roman mosaic the colours are artificial, it being formed of little pieces of opaque glass, called *smalto*. In the Florentine mosaic no colours are employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the material affords. By means of these only, graceful and elaborate representations of flowers, fruit, ornaments, &c., have been produced. Marbles and jaspers of brilliant colours, being, of course, very valuable, are only used in thin slices, like veneer, about ⅛ of an inch thick. The process is extremely tedious, and therefore expensive; the pattern drawn on paper; each piece is then cut and drawn on the stone chosen. The stone is sawn by means of a fine wire stretched by a bow and with emery powder, and is worked down with emery at a wheel until it fits exactly; it is then joined to the other pieces by being set in a backing of white cement about ½ inch thick; when the work is completed this cement is planed down even, and a slab of slate put at the back.

The armorial bearings of the principal cities and states of Tuscany incorporated in the dominions of the Medici, which range round the chapel, are examples of the richness of this work. The red *Giglio* on the shield of Florence is the most elegant of the coats. It is delicately and elaborately formed of different hues of coral and cornelian, inlaid so as to represent the relief and the shading of the flower, which is evidently, like the fleur-de-lis of France, no *lily*, but the three-petaled *iris*, which still grows on the walls of Florence. All the bearings, as before observed, are natural-coloured stones; the giallo antico standing for *or*, lapis lazuli *azure*, rosso antico *gules*, &c. &c. In only one instance is help given by art. It is in the case of the Lion argent of Faenza, which, formed of semi-transparent alabaster, has, beneath it, a shading on the ground, which shows through the stone.

The Medicean cenotaphs are, in splendour of material, in accordance with the mausoleum which encloses them; they are formed of red and grey granite. The only statues yet placed on the tombs are those of Ferdinand I. (died 1610), modelled by *G. da Bologna*, and cast by *Pietro Tacca*, and of Cosimo II. (d. 1620), by *Pietro Tacca* alone, and which as a work of art stands pre-eminent. The cushion upon which the grand ducal crown is placed is of the most wonderful workmanship, inlaid not merely with *pietre dure*, but with precious stones. The grand ducal crown, which differs in shape from all other European crowns, was the fancy of Pope Clement VII., when he invented the title of "Grand Duke." The roof, divided into 8 compartments, surmounted by as many hex-

agonal lunettes, is covered with frescos executed between 1828 and 1837, by the then director of the Academy, *Pietro Benvenuti*, representing, commencing from the E. side, 1, the Blessing given to Adam and Eve by the Almighty; 2, The first Sin, Eve giving the fatal Apple to Adam in the Garden of Eden; 3, the Death of Abel; 4, the Sacrifice after the Deluge by Noah; 5, the Nativity of our Lord; 6, his Crucifixion; 7, the Resurrection; and 8, the Last Judgment: in the hexagonal spaces are paintings of Moses, Aaron, David, St. John the Baptist, St. Matthew, St. John the Evangelist, and St. Mark. The bodies of the Grand Dukes are contained in a crypt below.

The Church of San Lorenzo has undergone a thorough restoration; it is intended to decorate the unfinished façade after the design left by *Michel Angelo.*

The *Cloister* on the S. side of the church is small and regular. Here is the sitting statue of Paolo Giovio, Bishop of Nocera, who died in 1552, an eminent writer on history and historical biography. The statue on it is by *Francesco di San Gallo.* From this side of the upper cloister opens on l., by narrow staircase on entering the ch., the entrance to the celebrated

Mediceo-Laurentian Library (open daily, except on festivals, from 9 to 3; small gratuity to the attendant; the chief librarian is generally in attendance, and every facility is afforded for consulting books and MSS.). A noble but unfinished vestibule, designed, like the rest of the building, by *Michel Angelo*, leads into the library. Some variation was introduced in this portion by *Vasari.* The library itself forms a long and lofty gallery, of which the effect is improved by the fine stained glass windows, from the designs of *Giovanni da Udine.* In each of these the armorial shield of Clement VII. is introduced. The terracotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was laid down after the designs of *Il Tribolo.* The Rotonda attached to the library was finished in 1841, by the architect *Poccianti.*

The Mediceo-Laurentian Library is a noble monument of the zeal of the family of Medici in the advancement of learning. It has undergone many vicissitudes. It was begun, as is well known, by Cosimo, whose wealth, and extensive mercantile intercourse with different parts of Europe and of Asia, enabled him to gratify his passion for collecting the remains of the ancient Greek and Roman writers with peculiar success. When Piero, the unlucky son of Lorenzo, provoked the vengeance of the people, this library, with difficulty saved from destruction, was purchased by the Republic in 1496. The government, however, sold it to the convent of San Marco. When the Dominicans fell into trouble, on account of Savonarola, the library was taken from them and removed to the Palazzo Pubblico. The friars soon afterwards recovered it, however (1500): but, being much in debt, they in their turn sold the collection to Cardinal Giovanni de' Medici, afterwards Leo X., who deposited it in his palace at Rome. It then passed to Cardinal Giulio de' Medici (Clement VII.), who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded this edifice to receive it, for which Michel Angelo furnished the designs. At the death of Clement VII. (1534) it remained incomplete, and the manuscripts were abandoned to dust and decay, until the building was finished, while Michel Angelo was living in his old age at Rome. They were arranged and placed under proper care by Cosimo I.

Great additions have been made to the original Medicean collection by Cosimo's successors, by whom have been added the MSS. of the Gaddi library; those collected by the Senator Carlo Strozzi; those of the private library of the Grand Dukes, and of the Lotaringico-Palatine library; the oriental manuscripts illustrated by Assemann, Archbishop of Apamea; the Biscioniani,

Segnani, and Scioppiani MSS.; and those which were found in the monasteries suppressed prior to the French invasion. Count Angelo d'Elci (1841) gave his valuable collections of Editiones Principes; Franc. Xav. Redi, the last of the family, bequeathed the MSS. of the celebrated Franc. Redi (1626-1698); and the Cav. Fabre, the painter, deposited here the manuscripts of Alfieri, as well as many printed Greek and Latin classics, containing marginal comments or translations by that great poet, which he had inherited from the Countess of Albany. The Marquis Luigi Tempi has also deposited here some valuable contributions from his own library, including one of the finest copies of the Divina Commedia. This library now contains upwards of 9000 manuscripts. In mere numbers many are larger, but none, the Vatican excepted, so important. It is particularly rich in works in Hebrew, Arabic, Syriac, Coptic, Greek, and Latin, and of the great Italian writers of the 14th, 15th, and 16th cents. There is a catalogue of the Arabic, Persian, Syriac, and other oriental MSS. by Assemann, in 1 vol. folio, 1742; one of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by Bandini, printed at Florence in 11 vols. folio, 1764–1793. The continuation is being executed by the present librarian. Suspended at the end of each desk is a tablet, containing the titles of the several MSS. beneath. Among the sights for the comparatively unlettered visitor of the collection are the following:—The celebrated *Medicean Virgil*, the earliest MS. of the poet, revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the Bucolics. The numerous corrections which it contains attest the care with which it was collated.—The earliest MS. of the *Pandects of Justinian*, captured by the Pisans when they took Amalfi (1135). It has been generally believed that this discovery led to the study of the Roman law in modern times, and to its general adoption in the jurisprudence of many countries of Europe. This MS. was preserved at Pisa with as much veneration as if it had been the Palladium of the Republic. Every three months it was visited by a deputation of the magistracy: and when, after the fall of Pisa, it was removed to Florence in 1411, equal veneration long continued to be rendered to it. Tapers were lighted, monks and magistrates stood bareheaded, as before holy relics, and the books were opened beneath a silken pall. The work is written in a bold and beautiful character, "is composed of two quarto volumes, with large margins, on a thin parchment, and the Latin characters betray the hand of a Greek scribe."—*Gibbon.* The Virgil and the Justinian are in the new circular reading-room, the Rotonda.—*Two fragments of Tacitus.* The first contains, in a most cramped and difficult Lombard character, the first five books of the History, and the last six of the Annals. Some antiquaries place its date as high as 395; but it belongs more probably to a much later period; some say as late as the 11th cent. The second, brought from the monastery of Corbey, in Westphalia, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legible than the preceding, may be as old as the 6th cent., and is the only MS. which contains the first five books of the Annals.—A Quintus Curtius of the 10th cent. is the earliest text of that Latin writer.—The Divina Commedia: The transcription of this manuscript was completed, as appears by the colophon, on the day when the "Duke of Athens," Walter de Brienne, was expelled, 1343, or twenty-two years after the death of Dante.—The *Decameron*, transcribed in 1384, from the autograph of the author, by Francesco Mannelli, his godson, consoles the Italian scholar for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modern editions.—A copy of Cicero's Epistles, Ad Familiares, is from the pen of Petrarch; some of his

letters, and his autograph signature upon the first page of his Horace, are also shown. The handwritings are totally dissimilar.—Terence, from the hand of Politian.—A copy of the celebrated letter of Dante in which he rejects the conditional permission to return to Florence.—Unpublished writings of Ficino. —A versified description of the poet's person in a MS. of Dante of the 15th cent. — Some of the Syriac MSS., particularly the Gospels of the date 586, from the monastery of St. John at Zagba in Mesopotamia, contain illuminations which are fine specimens of Byzantine art. In the *Canzoniere* are portraits of Laura and Petrarch, of the 14th cent. — The *Evangeliarium Aureum*, from the Cathedral of Trebizond. —A missal of the 14th cent., with illuminations by Don Lorenzo, a Camaldolese monk.—An interesting old *Map of the World* of 1410, showing the sources of the Nile in two great lakes.

At the N. E. corner of the Piazza, in front of the ch. of S. Lorenzo, is the unfinished sitting statue of Giovanni de' Medici, or delle Bande Nere, the father of Cosimo I., by *Bandinelli*. In the principal bas-relief on the pedestal, which represents Giovanni pronouncing sentence on a group of captives, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom Bandinelli had a grudge, and whom he has thus handed down to posterity. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists. The statue was placed here only in 1850, having remained until then in the Palazzo Vecchio.

**Church and Convent of San Marco* (in the Piazza of San Marco, in the Via Cavour).—The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugenius IV.; the Silvestrini, a branch of the monks of Vallombrosa, who had before then occupied the convent, having fallen into bad repute. The Dominicans long continued highly popular. Cosimo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery, and spent 36,000. The designs for both church and convent were furnished by *Michelozzo*. All the buildings, however, have been much altered, and the church exhibits little of the original design. The front was completed in 1777 from the designs of *Fra. Giov. Pronti*. The architectural decorations of the altars, and the Salviati Chapel (1588), dedicated to *Sant' Antonino*, on the l. hand at the end of the nave, were designed by *Giovanni da Bologna*. The statue of the Saint, in the act of benediction, is by the same artist. St. Thomas, St. Anthony the Abbot, St. Philip, St. John, St. Edward, and St. Dominick, are by *Francavilla*, his pupil, and from his designs. The three Angels over the altar, and the bas-reliefs in bronze, are by *Portigiani*. The paintings in chiar'-oscuro on a gold ground beneath the archivolts supporting the cupola are by *Bronzino*. The two large frescos upon the walls of the antechapel, representing, one, the funeral procession, the other, the burial of St. Antonino, are by *Passignano*. In the same transept is the *Chapel of the Holy Sacrament*, begun in 1678, by *P. F. Silvani*: the walls and pavement are of coloured marbles. Here are five large paintings relating to the institution of the Sacrament of the Eucharist, either in history or in type, such as the Falling of the Manna, by *Passignano*, and the Sacrifice of Isaac, by *Jacopo da Empoli*, Our Lord with the Apostles, by *Santi di Tito*, and finished by *Tiberio* his son. At one end of this chapel is the monument of Prince Poniatowski, nephew of Stanislaus the last King of Poland, a poor production as a work of art. The church also contains, in the 3rd chapel on the rt., a fine Virgin enthroned, with the Donatarii and 4 Saints, by *Fra Bartolommeo*, showing that painter's "style of composition almost in perfection; the Madonna, noble and easy in position; the two kneeling women, in profile, are types of symmetrical figures, never to be surpassed."—Burckhardt.

—Of older art is a singular Madonna and two Saints in mosaic, upon a gold ground, encrusted in the wall of the *Cappella Ricci*, the 4th on the rt.-hand side of the nave. The central portion alone is ancient: it represents the Virgin in the attitude of adoration, with uplifted hands, as we see on some of the most ancient Christian paintings in the Catacombs. The saints, Dominick and Raymundus, and angels, on either side, are of a much more recent date. The mosaic of the Virgin is not only remarkable as a work of early art, but as one of the ancient mosaics in St. Peter's at Rome, where it had been placed by John VI. A.D. 703. It was brought here in 1609, from the ruins of the old Basilica, when it was demolished to make way for the present structure. A crucifix by *Giotto*, painted on wood, with a gold ground, now over the principal entrance to the church, drew all Florence to see it when it was first brought to this convent; and it is said to be the very production which established his popular reputation above that of his great predecessor Cimabue.

"O vano gloria dell' umane posse
Com' poco verde in sula sima dura,
Se non è giunta dall' etati grosse!
Credette Cimabue nella pintura
Tener lo campo; ed ora ha Giotto il grido,
Si che la fama di colui oscura."
Purgatorio, canto xi. 91—96.

In the l. aisle, between the 3rd and 4th chapels, are interred the three friends of Lorenzo de' Medici, Politian, Benivieni the poet, and Pico della Mirandola, the phœnix of his time, who died in 1494, at the age of 31; on the wall over his grave is an inscription which records the esteem in which he was held by his contemporaries.—On a little tablet below is that of Politian, in which his death is placed in 1494, on Sept. 22, ÆT. XL. Politian was one of those who,

"[illegible]ing, put on the weeds of Dominic,
[illegible]s Franciscans think to pass disguised."

[illegible]s by his own request buried in the [illegible] of the friars of this monastery.

[illegible] *Convent of San Marco* (open [illegible]om 10 to 4; admission, 1 franc; Sundays, free). This building, now converted into a picture gallery, contains the finest works of *Fra Angelico da Fiesole* (b. 1387, d. 1455), who was a member of the house, and "a Florentine master, in whose works the leading inspiration of Giotto and the Gothic style attains its highest final eminence."—*Burckhardt.* Fra Angelico may indeed be called the last and most perfect of the Byzantine school of painters, to whose style he added as much as a mind altogether nurtured in asceticism could do. He is without those beauties which are so conspicuous in Leonardo da Vinci and Raphael, but there are in his works a holiness and purity of expression which, perhaps, have never been surpassed by either of these great masters.

The works of *Frà Angelico* in this convent were formerly very numerous: many have perished or have been removed. The situations of those which remain are as follows:—In the outer cloister, on the ground floor, are 5 lunettes with pointed arches, with half-length figures; among them are, in a lunette over the door leading into the sacristy, St. Peter Martyr, with his finger on his lips, as imposing silence: near it the fine *St. Dominick at the foot of the Cross:* in another lunette, at the farther angle, a Head of Christ. Opening out of the N. side of this cloister is the ancient chapter-house, containing the famous *Crucifixion:* on the rt. hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. Mark, St. John the Evangelist, St. Lawrence, St. Cosma, and St. Damiano: on the l., St. Dominick, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardin, St. Peter Martyr, and St. Thomas Aquinas; the latter recognised by the sun upon his breast. "It is a mournful lament of the whole Church, here assembled at the foot of the Cross in the presence of its great teachers and founders of orders. As long as painting exists, these figures will be admired for the unequalled intensity of

the expression: the contrasts of devotion, of grief, of convulsed feeling, and calm inward emotion .... have never been more finely combined for general effect than here."—*Burckhardt.* A border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sibyls and the prophets, surrounds the picture. Beneath is a species of spiritual pedigree representing St. Dominick, in the centre, holding a branch in each hand, whence spring smaller stems with portraits in medallions of his most celebrated disciples and followers. The door on the l. of the staircase leads into the *Small Refectory,* in which is a *Last Supper,* by *Dom. Ghirlandaio.* Near the door leading to the staircase is a Journey to Emmaus, by *Frà Bartolommeo.* We now ascend the staircase, and reach the upper corridor, out of which open 42 cells, some of them famous as having been occupied by Frà Angelico, Frà Bartolommeo, Savonarola, Cosimo de' Medici, and others; and all of them, together with the corridors, decorated with frescos, 52 in number. At the top of the stairs is the *Annunciation.* Turning to the rt. in 1st cell on l. is S. Antoninus, by *Frà Bartolommeo.* On the wall opposite the entrance to this cell, *Christ in Limbo,* by *Frà Angelico.* In the 2nd, 3rd, and 4th cells, frescos by *Frà Angelico.* We now reach the entrance to the *Library of St. Mark,* containing, under glass cases, a beautiful collection of illuminated *Hymnals,* obtained chiefly from the numerous suppressed convents and religious foundations. Returning to the corridor through a handsome hall, with 22 Ionic columns, we continue our examination of the cells, all of which contain frescos by *Frà Angelico.* On the rt. wall of the corridor is the *Coronation of the Virgin,* a small painting, under glass, brought from S. Maria Novella. Opposite cell 6 is a collection of the banners of the different towns and corporations of Italy that were represented at the Dante Festival in 1865. Cell 14 is that in which Pope Eugenius IV. is said to have slept when he consecrated the church in 1442. A few steps lead up into cell 15, in which is the *Adoration of the Magi,* a "late and rich work;" this cell and 14 are supposed to have been inhabited by Cosimo de' Medici when he retired to S. Marco for devotional purposes; on the wall is a portrait of him by *Pontormo.* Returning through this corridor into the left side corridor we may notice, in cell 20, an *Annunciation,* cell 25 an *Entombment,* cell 29 a *Temptation,* cell 32 the fine *Coronation of the Virgin.* In the corridor parallel with the Piazza, and containing 7 cells, are paintings by followers of Frà Angelico, mostly representing S. Dominick at the foot of the Cross; on the wall are some paintings, one a Madonna, by *Frà Bartolommeo.* At the end of the corridor is a set of 3 rooms, said to have been occupied by *Savonarola;* one contains a bust of the monk by *Giov. Bastiani* (1868), and over the door is the inscription, "*has cellulas venerabilis Hieronymus Savonarola, vir apostolicus habitavit;*" in one room is his scapula and a rosary, and his portrait after Frà Bartolommeo; in another is a picture of his martyrdom.

Girolamo Savonarola was a brother of this convent. The papal chair was then polluted by Alexander VI. Savonarola loudly urged the reform of the Church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge piles, in which the works of Dante, Petrarch, Boccaccio, and Pulci were consumed,—causing the present scarcity of the early editions of their works,—testified his influence and his fanaticism. The iniquitous Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was attacked by the infuriated multitude on Palm Sunday, 1498, and after a long and stout defence by the monks, the choir, then enclosed by a high wall, whither they had retreated, was stormed. Savonarola and two of

his brethren, Frà Domenico and Frà Silvestro, were dragged forth, and thrown into the prison of the Palazzo Vecchio. Charges of heresy were preferred against him. He was repeatedly put to the torture; the agony extorted a confession, which he retracted as soon as he was released from the rack; and on the 23rd May, 1498, he and his companions were hanged, and then burnt, on the Piazza della Signoria, and their ashes cast into the Arno. Previously to his execution he had been degraded.—"I separate thee from the Church militant," said the officiating priest. "But thou canst not separate me from the Church triumphant," was Savonarola's reply. So late as the last century there were many who honoured him as a saint and a martyr. It was through the preaching of Savonarola that Frà Bartolommeo became a monk, and a member of this order.

A door in the l. corner of the outer cloister leads into the *Large Refectory*, in which is a fresco by *Sogliani*, representing a scene in the life of S. Dominick.

The second, or *Great Cloister*, is a beautiful building by *Michellozzo;* the frescos in the lunettes are of the 18th centy., and represent the works and miracles of S. Dominick.

In a hall opening out of this cloister the celebrated *Accademia della Crusca* now assembles. It arose out of the Accademia Fiorentina, founded in 1540, in consequence of a feud amongst the members: its first meeting as an authorised assembly was in 1582.. Their object was the cultivation and refinement of the Tuscan dialect. Their pretension was that their business should consist in the separation of the fine flour from the bran, or *crusca*, and all their devices are in accordance. A boulting machine is their heraldic coat, with the motto, "*Il più bel fior' ne coglie.*" The backs of their chairs were in the shape of a winnowing shovel; the seats represented sacks; every member took a name allusive to the miller's calling, and received a grant of an estate, properly described by meres and bounds in Arcadia. Their first object was the selection of such writers as might justly serve a standards of language: these they have designated as "*Testi di Lingua*," and from those authorities the *Dizionario della Crusca* was compiled. By Leopold I. the Accademia della Crusca was united to the Accademia Fiorentina. It was revived, on its original plan, in 1814.

Santa Maria Maddalena de' Pazzi (in Via dei Pinti). The ch., annexed to a then existing convent, was begun by *Brunelleschi*, and completed by *Giuliano di San Gallo*. The cloister, of the Ionic order, was also built by *San Gallo* (1479), copied from an ancient capital found in the ruins of Fiesole, and belonging apparently to the later period of the empire. It has been spoilt by bricking up many of the intercolumniations. In the chapel, near the entrance, is the Martyrdom of SS. Nereus and Achilleus, by *Poccetti*. The church has many paintings, of which the best are—St. Ignatius and St. Roch, by *Raffaellino del Garbo;* the Agony in the Garden, by *Santi di Tito*; Coronation of the Virgin, by *Cosimo Rosselli*. The high altar, containing the body of the patron Saint, is very splendid, though not in good taste.

The *Chapterhouse* of this church (entrance in the Via della Colonna; admission (free) on Sundays, Mondays, and Fridays, from 12 to 3) was formerly a nunnery. On the ground-floor, on the l. wall after entering, is a fresco of the *Crucifixion*, one of the finest works of *Pietro Perugino:* it is divided into 3 parts—in the centre our Lord on the Cross, with Mary Magdalen at his feet; on the rt. St. John and St. Bernard; on the l. the Mater Dolorosa and St. Benedict.

Santa Maria Maggiore (in the Via dei Cerretani) is one of the most ancient foundations in Florence; the present ch. dates from the 13th cent., and is supposed to have been erected by the Florentine architect Buono, of whom we have seen some works at Pistoia.

The interior has been much altered by modern restorations; still it preserves traces of its pointed arches barbarously rounded to harmonise with the more recent tasteless decorations and chapels. On the first two piers on the rt. are some frescos of saints painted by the early Florentine school, recently discovered under the white-wash; the best pictures in this ch. are a St. Albert, 1st chapel on l., by *Cigoli*; and in the 4th on l. the Descent of the Holy Spirit, by *Passignano*. Brunetto Latini, the master of Dante, was buried here in 1294.

**Santa Maria Novella* (in the Piazza of the same name, near the central Station) was the first establishment of the Preaching Friars in Florence. St. Dominick, the founder of this celebrated order, in the same year (1216) in which his institution was confirmed by Honorius III., sent a small detachment of them to Florence. About 1222 they were, after some removals, located in an ancient church, then outside the walls, the site of which is now within the present conventual buildings. The spacious church and cloisters, sacristy, refectory, and chapter-house, are included in the area then granted to the Dominicans by the magistracy.

The façade of the church is completed—a rare thing in Florence. It is composed of compartments of white and black marble, and is the most modern portion of the church; for, though begun in 1348, it was not finished till 1470. As it now stands, it is from the designs of *Leon Battista Alberti*. Inserted in the front are two curious astronomical instruments, by the Padre Ignazio Danti, astronomer of Cosimo I.—a quadrant for the observation of the solstices (1572) and an armillary dial (1574). The device of the swelling sail introduced upon the front was that of the Rucellai family, who defrayed a great part of the expense. The walls of a cloister extending from the rt. of the façade are composed of arches, under each of which is an ancient tomb, like those at Pistoia and Lucca. They were executed about 1300. From these sepulchres the neighbouring street has acquired its name of Via degli Avelli (street of the tombs). This outer wall, which had only been finished towards the Piazza di Santa Maria Novella, has now been carried round the whole of the E. side of the ch., and in excellent taste, towards the Piazza Vecchia. The original portion has also been restored.

The church, begun in 1279 from the designs of *Frà Ristoro* and *Frà Sisto*, brothers of the order, is a fine specimen of Italian Gothic. The campanile, a lofty tower in the Lombard style, with a spire, is attributed to the same architects. The building was completed in 1357 by *Frà Giovanni, Brachetti da Campi*, and *Frà Jacopo Talenti da Nepoziano*, both members of this community. Michel Angelo gave to this church the title of his bride. It is 322 ft. long, 88 ft. wide across the nave and aisles, and 203 ft. between the extremities of the transepts. The 7 pointed arches, which rest on the piers in the form of 4 engaged columns dividing the nave from the aisles, are of different widths. The roof is divided into 6 square compartments, and groined, without any decoration. The arrangement of the altars and chapels in the aisles was by Vasari and others, in the time of Cosimo I. The transepts are short, but have been prolonged to make room for two larger terminal chapels. The ch. of Sta. Maria Novella was once one of the most remarkable of the ecclesiastical edifices of Florence, and a fine specimen of the good times of Italian Gothic; but here, as at the head-quarters of the Dominican order at Rome (Sta. Maria della Minerva), the spirit of Restoration came over the friars of the adjoining convent to which it belongs, and who, having amassed a goodly sum by the sale of drugs, perfumery, and liqueurs, obtained permission of the government to apply it to a total restoration of the interior. The floor of brick was pulled up, and with it many slab-tombs of the historical families of Florence; the piers

were bared of their numerous sepulchral monuments, which now gives a very bare look to the interior. The fine Cantoria or music-galleries, erected in 1500 by Baccio Agnolo, were pulled down and sold to the Museum at Kensington, and most of the sepulchral monuments in the aisles removed; the present barbarously ginger-bread high altar set up, and the handsome Gothic sacristy bedaubed with gaudy colours. Perhaps in the whole list of ecclesiastical restorations there does not exist a more deplorable instance of monastic vandalism than has been perpetrated here by the architect Romoli, whose name merits to be handed over to the execration of every lover of the fine arts. Between the columns was a double line of marble slabs, with names of persons to whom the many fine slab-tombs in relief belonged, and which have disappeared.

There is much good stained glass in this church, the finest is the rose window over the entrance, representing the Virgin surrounded by angels. Over the principal door is a crucifix painted by *Giotto*. On the walls upon each side of the central door are two ancient frescos: one of the Crucifixion, with the *donatorii*, or devotees at whose expense it was painted, on either side, which has been attributed to *Masaccio;* the other the Annunciation, by an inferior hand of the same period, with smaller subjects of the Nativity, the Adoration of the Kings, and the Baptism in the Jordan (all much restored). The ch. stands N. and S., the high altar being at the N. end. In the aisle on the rt. hand, entering by the principal door, are—1st altar, the Martyrdom of St. Lawrence; the monuments of Ippolito and Maria Venturi, by *Ricci;* farther on, upon each side of the altar of St. Thomas of Canterbury, are monuments of members of the Minerbetti [illegible] the 16th cent. At the end [illegible] hand transept is the *Cap*[illegible]*ellai*, in which is the cele[illegible]*nna* of *Cimabue*, painted in [illegible]rgin is seated on a throne [illegible]nt Saviour on her lap, and three angels on each side, painted upon a gold ground. It shows a marked improvement in drawing beyond the art of the time, and, when produced, it excited the highest admiration. While the painter was employed upon it, Charles d'Anjou passed through Florence, and was taken to see it; none had then seen the picture, but, profiting by the king's admission, all Florence followed; and, such was the wonder excited and pleasure given by it, that the quarter in which Cimabue lived acquired the name of *Borgo Allegri*, which it still retains. When completed the picture was carried from Cimabue's house to the church in triumphal procession. In the same chapel, on the side wall, is the Martyrdom of St. Catherine, by *Buggiardini*, some of the figures in which are attributed to Michel Angelo; and on the wall opposite, the tomb of the Beata Villana, by *Bernardo Rossellini*. This lady was widow of Pietro di Rosso, and, having died in 1360, acquired a reputation of sanctity, and was venerated by the Florentines, though she was not beatified by the Pope till 1824; the novelist Sacchetti, her contemporary, in a very singular letter or essay, in which he blames the indiscreet devotion of the common people, expressly adduces her example as one of misapplied veneration. In front is the tomb of Paolo Rucellai, and in the same transept is the handsome monument, consisting of an urn under a Gothic canopy supported by torse columns, of Bishop Tedice Aliotti (ob. 1336), by *Tino di Camaino*. The monuments near it are of Aldobrandini Casalcampi, who died in 1279; and of a Patriarch of Constantinople, who, being at the Ecumenic Council of Florence, died there in 1440. In the *Cappella di Filippo Strozzi*, dedicated to SS. Philip and James (which is that next to the high altar on this side), behind the altar, is the Tomb of Filippo Strozzi, by *Benedetto da Majano*, consisting of an urn in black marble, under an arch, in the Cinquecento style: the group in white marble

over it, Angels worshipping the Virgin and Child, is arranged with the simplicity of an early picture. Great sweetness of expression, and finish, distinguish this work. It was this Filippo Strozzi who built the Strozzi palace. Here are four good frescos by *Filippino Lippi* (1486). On the ceiling, Adam, Noah, Abraham, and Jacob, and on the side walls apocryphal miracles of St. John and St. Philip; on the l. St. John the Evangelist raising Drusiana, and over it his Martyrdom; on the rt. the expulsion of the dragon from the temple of Mars by St. Philip; and his death above in the lunette.

The frescos of the *Choir* are by *Dom. Ghirlandaio*, and are particularly interesting as works of art, and also for the portraits of contemporaries introduced as spectators; unfortunately the light for seeing them is always bad; about noon is perhaps the best time, but it depends on the position of the sun at different times of the year. These frescos were executed at the expense of *Giovanni Tornabuoni*, to supply the place of others by Orcagna, which had become decayed. Michel Angelo was the pupil of Ghirlandaio, and some portions of them are traditionally reported to be by his hand. The subjects are—on the rt.-hand wall on entering the choir, the history of St. John the Baptist; on the l. that of the Virgin. Beginning at the lowest painting on the rt. of the spectator, in the first series, the subjects stand as follow:—1. The Angel appearing to Zacharias in the Temple. This fresco contains portraits of many of the painter's contemporaries. The 4 half-length figures conversing together at the side of the picture on the l. hand of the spectator are as follow:—the first on the right is Marsilio Ficino; the second, with a red cloak and a black band or collar, is Cristofano Landino; the figure on the l. is Gentile de' Becchi, Bp. of Arezzo; and between the 2 first, raising his hand a little, is Politian. On the opposite side are the portraits of members of the family of Tornabuoni. 2. The Salutation: the female figure, preceded and followed by two attendants, who walk behind Elizabeth, is Ginevra di Benci, celebrated as one of the beauties of her time. 3. The Birth of John the Baptist: it contains three beautiful whole-length female figures. 4. The infant John presented to Zacharias, who declares its name. 5. Preaching of John. 6. The Baptism in the Jordan. 7. The feast on Herod's birthday, and the dancing of the daughter of Herodias. On the opposite wall, beginning with the lowest picture on the l. hand of the spectator:—1. Joachim driven out of the Temple, his offering not being received on account of his being childless. Here, the four figures on the side nearest the window are portraits: the old man in a red head-dress is Tommaso, the painter's father. The one with his head uncovered, with his hand on his side, and wearing a red cloak over a violet-coloured tunic, is the painter himself. The figure behind is Bastiano Mainardi da S. Gemignano, his pupil and relative; and the other, turning his back, and with a red cap, is the painter's brother, David Ghirlandaio. There are also, in the opposite corner of the fresco, portraits of his contemporaries, including Pietro, Lorenzo, and Giovanni de' Medici, and his patron G. Tornabuoni. 2. The birth of the Virgin. This fresco contains a remarkably lovely group of 3 female figures tending the new-born infant; and in chiar'-oscuro, a bas-relief of children playing on musical instruments. 3. The Presentation of the Virgin in the Temple. 4. Her Marriage. 5. The Adoration of the Wise Men, the centre of which is effaced. 6. The Massacre of the Innocents. 7. The Death and Assumption of the Virgin, almost destroyed. In 4 compartments of the vault are the Evangelists: on the walls on each side of the great window are events from the lives of St. Dominick and St. Peter Martyr, St. John in the Desert, the Annunciation of the Virgin, and above, many of the patron saints of Florence; in the lower compartments are the portraits of Giovanni Tornabuoni and his wife, kneeling in the act of prayer. The

tal triple Gothic window contains fine stained glass, the designs of which are principally by *Alessandro Fiorentino* (1491). The seats of the choir, with their handsome backs in tarsia, were designed by *Vasari*. The modern high altar of marble, ornamented with mosaic mosaics, is a very tasteless object: it is, however, better than the one it replaced, as it does not intercept the light from reaching the frescos in the choir.

In the next chapel, called the *Cappella dei Gondi*, on the r. hand, is the crucifix of wood, by *Brunellesco*, which was executed by him out of rivalry with *Donatello*, which he upbraided the latter upon the inelegance of his in Santa Croce. We are told by Vasari that, when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying, —"To you is granted the power of carving figures of Christ; to me that of representing peasants."—"*A te è concedato fare i Cristi, ed a me i contadini.*" The crucifix of Donatello is rigid and without expression, faults which he afterwards most ably corrected, this rivalry having doubtless led him to pay greater attention to expression in his subsequent works. In the *Cappella dei Gaddi*, the Raising of the Daughter of Jairus is by *Ang. Bronzino*; the two bas-reliefs in marble by *Giov. dell' Opera*; the designs of the two tombs and of the altar-table by *Michel Angelo*; and the paintings on the ceiling by *Aless. Allori*. The *Cappella de' Strozzi*, which is at the end of the l.-hand transept, and is entered by a flight of steps, is covered with frescos of *Andrea Orcagna*. The *Inferno*, with the names of the sins and of the sinners, in Gothic capitals, has been entirely repainted. Opposite is the Paradise, with endless groups of angels and of Saints in glory. Behind the altar is the Last Judgment, in which the satire of the middle ages is displayed; the figures on the l. hand being those of persons who in this world were most honoured—bishops, abbots, monks, nuns, nobles, knights, and ladies, intermixed with grotesque demons, amongst which may be remarked a demon dragging a reluctant corpse out of the grave. The treatment of this subject is like that in the Campo Santo at Pisa, by the same painter. The picture over the altar is also by *Orcagna*, representing Our Saviour in the centre, with the Virgin presenting St. Thomas Aquinas to him, who receives a book on the r., and St. Peter the keys, with on either side, SS. Michael, Lawrence, Catherine, and Paul. On the Predella are 3 subjects—a friar celebrating mass; Christ rescuing St. Peter from shipwreck; a dead king, with an angel holding a balance, weighing the soul of the departed, with demons endeavouring to weigh down, and many other figures, all delicately finished. The painter's name, wrought in Gothic characters, forms a border beneath the central portion of the picture, which he painted in 1375, pursuant to a contract with Tomaso Strozzi in 1354. In this chapel the stained glass figures of St. Dominick and the Virgin are fine. Under the stairs, forming the tomb of Rosso di Strozzi, is a fresco attributed to *Giottino*, of the dead Saviour, surrounded by Saints; and over the door, near that of the sacristy, leading to the campanile, is another, the Coronation of the Virgin, with a host of Saints on either side, by *Buffalmacco*.

The Sacristy is a fine Gothic chamber, built by *Frà Jacopo da Nepoziano*, but it seems at first to have been intended for a chapel. It has a fine stained glass window. The vault has been barbarously painted over during the recent restorations. Here are preserved three reliquiaries, beautifully painted by *Frà Angelico da Fiesole*, which the sacristan will show upon application. They deserve careful examination. Some of the small figures round the edges are of singular beauty, especially the Madonna della Stella, and a S. Catherine. The crucifix over the door is by *Ma-*

saccio, and was formerly in the chapel of the Rosary in the church, surrounded by figures which are now covered by a picture of the Virgin of the Rosary, by *Vasari*. In the *Cappella de' Pasquali*, 4th on l., is a Resurrection, by *Vasari*. Farther on, in the 2nd, is our Lord and the Woman of Samaria, by *Aless. Allori;* and in the 1st chapel on l. a modern painting of the Marriage of St. Catherine, by *Fattori*. Three of Michel Angelo's best pupils contributed to the monument of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the Madonna, which forms the centre compartment, was executed by *Andrea* and *Silvio da Fiesole;* the Angels, and some of the minor ornaments, are by *Maso Boscoli*. The pulpit is worth notice; the sculptures represent the Annunciation, the Nativity, the Presentation of the Virgin in the Temple, and her Assumption, with great purity and expression. They are by *Maestro Lazzaro*. The ornaments and accessories have been gilt.

The *Chiostro Verde* (which is on the W. side of the church, and may be entered either from the piazza or by a door opening out of the l. aisle) was built from the designs of *Frà Giovanni da Campi*, in 1320, with circular arches and Gothic pillars, and derives its name from the prevailing tint of the frescos, green, shaded with brown, painted, about 1348, by *Paolo Uccello* and by *Dello*, principally with subjects from the Book of Genesis. These frescos are much injured, but some good fragments may be found. The representation of the Fall, near the entrance to the church, is by *Paolo Uccello*. The quaint representations of the Deluge and the Ark are curious: the drowning are seen provided with several kinds of our modern life-preservers. Opening out of the N. side of the Chiostro Verde are some corridors, the walls of which have frescos of the early Florentine school. They were anciently vaults of the ch., and until lately have been used as burying-places. A chapel opening out of them is covered with frescos of the 14th cent.—the Crucifixion, a large subject, behind the altar. In the N.W. angle of this cloister, over the door leading into the larger one, is a Crucifixion, by *Stefano del Ponte Vecchio*, a pupil of Giotto's, with St. Dominick and St. Thomas Aquinas, both fine figures, on either side of the cross. In the distance is a curious view of a city, supposed to be Florence, with the Arno, its towers, and walls.

The *Cappella degli Spagnuoli* is entered from the N. side of the Chiostro Verde. It was formerly the chapter-house, and was built in 1350. The architect was *Frà Giacopo da Nepoziano*, and the painters *Simone Memmi* and *Taddeo Gaddi* were, according to Vasari, selected for its adornment as the best artists of the time; but Crowe and Cavalcascelle attribute the frescos to the school of Giotto. Two of the decorated windows opening on the cloister, with torse columns, are very handsome specimens of the Italian-Gothic of the 14th cent.

On the E. side is a most singular and complicated composition, intended to represent the Church Militant and Triumphant, as forming the entrance to Paradise. The Pope and the Emperor, as guardians of the Church, which is represented by the cathedral of Florence, are seated on thrones. Near the Emperor are temporal councillors—a King, Princes; near the Pope, spiritual ones—a Cardinal, Bishops, Prelates, Monks, Nuns, &c.; and around are many distinguished persons. A troop of ravenous Wolves, driven away from a flock of sheep by a pack of spotted black and white *Dogs* (the colours of the Dominicans), figure the heretics repelled by the exertions of the Dominicans, or *Domini canes*, in the foreground. Some of the heretics, being converted by argument, tear their books, and their souls pass on to the gate of Paradise. On earth are represented human pleasures and vanities, and the means by which they are rendered innoxious. St. Dominick points out the way to heaven, which is seen over the church; St. Peter receives the elect, and opens the

gates of heaven above, in which Christ is enthroned amid a host of angels. In the group in the foreground are introduced, according to Vasari, portraits of Memmi, Cimabue, Arnolfo di Lapo, Benedict XI., Philip le Bel, Laura and Petrarch, Boccaccio, Fiametta, &c. The portrait of Cimabue is in profile, in a white dress. Behind him is Simone Memmi, also in profile. The soldier between them is Guido Novello. The supposed, but very doubtful, portrait of Laura is dressed in what was green, now faded, facing the spectator, and represented with a small flame of fire between her breast and throat. Petrarch, according to Vasari painted from life, stands beside a Knight of St. John. Benedict XI. is the Pope on the throne; at his side is Card. Nicola da Prato, then Papal Legate at Florence.

Opposite, on the W. side, is a composition representing the triumph of St. Thomas Aquinas. Seated on a throne in the centre, he holds an open book in his hand, in which is inscribed the text (Wisdom, ch. vii. vv. 7, 8), "Wherefore I prayed, and understanding was given me: I called upon God, and the Spirit of Wisdom came to me. I preferred her before sceptres and thrones, and esteemed riches nothing in comparison of her." He is seated, having on either side Moses, St. Paul, St. John the Evangelist, with other Saints, and above Virtues and Angels; at his feet are the 3 great leaders of heresy and false philosophy, Arius, Sabellius, and Averrhoes. In the lower range are 14 female figures, personifications of the sciences and virtues, as defined by the schoolmen; and beneath them are those who, according to the prevailing ideas, excelled therein. The symbols are often very perplexing. Beginning on the l., and proceeding regularly to the rt.:—1. The Civil Law is represented holding the globe in her hand, and with her is Justinian. 2. Canon Law, and the Pope, being the portrait of Clement V. 3. Speculative Theology, and Peter Lombard, Master of the Sentences. 4. Practical Theology, and Boethius. 5. Faith, and Dionysius the Areopagite. 6. Hope, and John of Damascus. 7. Charity, in a red robe, holding a bow, and St. Augustin. 8. Arithmetic, with a board for working addition, and Pythagoras as its inventor. 9. Geometry, with square and compass, and Euclid. 10. Astronomy, and Atlas. 11. Music, and Tubal-Cain. 12. Logic, a beautiful figure holding a serpent, and Zeno Eleates. 13. Rhetoric, and Cicero. 14. Grammar, and Donatus.

On the N. wall, over the altar, are, on the l., Christ bearing his Cross; above, the Crucifixion, the finest of the Giottesque school; and below and on the rt. the Descent into Hades; the last a cavern in a rock, and fiends retreating in grinning disappointment. Under the character of Longinus (*i. e.* the Roman centurion) is portrayed, according to Vasari, the tyrant Walter de Brienne. The paintings on the S. wall, which represented histories in the life of St. Dominick, are nearly effaced. Two scenes, some figures listening to the Preaching of the Saint, and especially the Raising a Girl to Life, are in tolerable preservation.

Semi-Gothic arabesques divide the vaulting into compartments, in which are four subjects, painted by Gaddi's pupils, probably by *Antonio Veneziano*:—1. The Resurrection, in which the ascending figure of our Lord radiates light; 2. Christ saving St. Peter, who is coming to him on the water; 3. The Ascension; and 4, the Descent of the Holy Spirit on the Virgin.

The light is scantily admitted into this spacious room, through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above, so that the paintings can only be well seen on a bright day; the best time is from 10 to 12.

Out of the *Chiostro Verde*, on the same side as the Cappella degli Spagnuoli, open a series of subterranean chambers, containing several modern monuments; there are also in it several

sepulchral shields of the 14th and 15th cents. And two small chapels, dedicated to St. Antony and St. Anna, have paintings of an early period.

The *Chiostro Grande*, which is a noble quadrangle, consists of 52 arches; each lunette of which contains a painting, representing acts of St. Thomas Aquinas, San Peter Martyr, and other saints of the Dominican order. The best are by *Santi di Tito*, *Cigoli*, *Ales. Allori*, *Cosimo Gamberucci*, &c.

The *Old Refectory*, which is on the E. side of the *Chiostro Grande*, from which there is access to it, contains frescos by *Bronzino* (1597), representing the Israelites in the Desert, the Gathering of the Manna, and the Israelites drinking the Water gushing from the Rock. Here also is a Madonna of the early school, possessing some merit.

One portion of the building remains to be mentioned. It is the *Spezieria*, where may be procured medicines carefully compounded, as well as perfumes of every kind, and at a reasonable rate. This establishment is celebrated for its perfumes, essences, and for a delicious and peculiar liqueur, called *Alkermes*, from the sale of which a large annual revenue is derived, which enabled the monks in great part to keep up their convent and church; it was under the management of two lay brothers, who were regularly educated in pharmacy, and obliged to graduate in that branch of medicine. In 1418 the republic of Florence determined to exercise public hospitality towards distinguished strangers, like the πρόξενία of the Greek republics, and the *hospitium publicum* of the Roman; and it was decreed that a spacious building should be erected for that purpose, near the monastery of Sta. Maria Novella. One of the first occasions on which it was used was when, in 1439, the General Council, opened at Ferrara in 1438, for the purpose of bringing about the union of the Greek and Latin churches, was, on account of the plague, transferred to Florence by Pope Eugenius IV. On that occasion the Pope, the Greek Emperor John Palæologus, and the Greek Patriarch Josephus, with numerous ecclesiastical dignitaries and theologians, were lodged here; and here also were held all the sittings of the council, except the last, which was in the cathedral. The building was afterwards given to the monastery, and devoted to its present use in the early part of the 17th cent. The series of apartments constituting this establishment are appropriately and elegantly fitted up. Many of the tall vases and jars are of very beautiful pottery, enamelled in yellow and green, and often decorated, not inappropriately, with the pills or boluses, the arms of the *Medici*, who took this establishment under their special protection. In the mineral-water room, formerly a chapel, are frescos representing the history of Christ's passion in 12 paintings, by *Spinello Aretino*, painted in 1400. In the principal apartment is the bust of Brother *Tomaso Valori*, some time director of the establishment, and by whose liberality it was preserved. When the convent was suppressed by the French, he purchased the laboratory and carried on the business until the restoration of the monastery, when he surrendered it to its former owners. He died in 1825. The Spezieria has a separate entrance in the Via della Scala. Since the expulsion of the monks it has, like the one at San Marco, been rented from the Government for a large amount by the former Director of it, a brother of the Dominican order. The greater part of the buildings of the suppressed convent have been converted into various public offices.

The *Piazza of Sta. Maria Novella*, formed on two sides by the church and by the former conventual buildings, is irregular. It has been, and still is, the scene of the principal public festivities of the Florentines. In the centre are two obelisks, crowned by the *Giglio* of Florence and supported by tortoises, cast by *Giovanni di Bologna*. The fine colonnade, which forms the side of the

Piazza opposite the church, is the *Loggia di S. Paolo*; it was erected in 1451, from the designs of Brunelleschi. The bas-relief in terracotta over the door representing St. Francis and St. Dominick is by *A. della Robbia*. In the Piazza Vecchia, on the E. side of the ch., stands a statue of Galileo.

San Martino, a small chapel or oratory, in a Piazzetta opposite the *House of Dante* (p. 60), contains several much injured frescos, probably by *Filippino Lippi* in his younger days. Opposite this ch. is one of the few remaining mediæval towers of Florence.

S. Niccolò (near the Porta S. Miniato, on the l. bank). A very old church, said to have been founded in 1000. It contains a Sacrifice of Abraham on rt. of entrance, and a Martyrdom of S. Catherina, by *A. Allori*; in the side-wing of an altar in the choir, figures of Saints, by *Gentile da Fabriano*; in the sacristy, a fragment of a fresco by *D. Ghirlandaio*.

Ognissanti (in the Piazza Manin, Borgo Ognissanti, near the river). On one of the piers to the l. a St. Jerome, by *D. Ghirlandaio*; on the cupola frescos by *Lippi* and *Gio. da S. Giovanni*, representing scenes in the life of St. Francis of Assisi. In the *Sacristy* is a Crucifixion, by the *Giottesque School*; and in the adjoining chapel a beautiful Crucifix, by *Giotto*. In the old *Refectory* of the former convent is a beautiful *Last Supper*, by *D. Ghirlandaio*.

**Or' San Michele* (in the Via de' Calzaioli). In viewing this building it must be borne in mind that the part which is now a church was originally a market, like the neighbouring Mercato Nuovo, and that the upper part [illegible] granary. From this latter destination the building derived its name, "Orto Sancti Michaelis." Erected [illegible] in 1284, by order of the [illegible], the basement, then an open [illegible] contained a picture of the Virgin [illegible] *da Siena*, which, having [illegible] sundry miracles, became an object of great veneration. About 1337 it was determined to consecrate a portion of the edifice, which was thereupon enclosed and embellished by *Taddeo Gaddi*—if, indeed, it was not entirely altered according to his designs—and a chapel was erected around the painting. The crowds who visited it disturbed the market-people; and the Signoria having determined to convert the whole lower story into a church, under the direction of *Andrea Orcagna*, the openings of all the outer arches of the loggia were closed by 10 elegant Italian-Gothic windows. This sanctuary commanded so much veneration, that, in 1348, the year of the great plague, described by *Boccaccio*, the offerings amounted to 35,000 golden florins. The two upper stories, however, continued employed for their original purpose until Cosimo I. converted them into a depository for the notarial archives in 1569, and as such they are still used. They deserve to be visited for their bold and elegant architecture, the fine arches being supported on a great central pillar, a repetition of what we see in the ch. below. The entrance to these archives is from the adjoining street.

The statues with which the exterior is adorned are among the best productions of the Florentine school of sculpture, and were placed here at the expense of various corporations or guilds. They stand in very handsome niches or recesses, which have been restored with infinite taste. Beginning at the eastern side, or towards the Via dei Calzaioli, and moving round to the l., they stand in the following order: 1. St. Luke (*Giovanni da Bologna*), rated by the advocates and notaries. 2. St. Thomas with Christ (*Andrea del Verrocchio*), by the merchants. 3. St. John the Baptist (*Ghiberti*), by the drapers. On the S. side, 4. St. John the Evangelist (*Baccio da Montelupo*), by the silk-merchants. 5. An empty decorated niche, intended for a statue of the Virgin, now in the ch. 6. St. James (*Nanni di Banco*), by the furriers. 7. St. Mark (*Donatello*)—greatly admired by M. Angelo, who is said to have addressed the statue with the query,

"*Marco, perchè non mi parli?*" On the W. front, and on each side of the entrance, 8. St. Eloy (*Nanni di Banco*), by the blacksmiths, who, as well as the jewellers, have adopted the Bishop of Tournay as their patron. 9. St. Stephen (*Ghiberti*), by the wool-traders. 10. St. Matthew (*Michelozzo* or *Ghiberti*), by the money-changers or bankers. N. side, the next niche contains 11. St. George (*Donatello*), erected by the sword-makers and armourers—a masterly production. "Donatello's marble statue of St. George is a simple and forcible example of sentiment; he stands upright, equally poised on both legs, his hands resting on his shield before him. Michel Angelo, after admiring this statue some time in silence, suddenly exclaimed 'March.'"—*Flaxman.* 12. A group of Four Saints (*Nanni di Banco* or *Deny*), probably erected by the builders, stonemasons, &c. 13. St. Philip, appertaining to the shoemakers (*Nanni di Banco*). 14. St. Peter, at the expense of the butchers (*Donatello*). Of the plates of majolica, or circular tablets of painted earthenware, by *Luca della Robbia*, representing the armorial bearings or ensigns of the trades, and inserted in the walls above, only two of the original ones remain, the others are modern productions of the porcelain-manufactory of La Doccia.

The interior (to which the principal entrance is on the W. side), as might be expected from its original destination, has not the usual architectural arrangement of a church. The massive piers which divide it into two corridors or aisles are suited to the market. Numerous frescos of the 15th cent. by *Agnolo Gaddi*, *Jacopo di Casentino*, and others, on the sides of the piers, have been discovered under a coat of whitewash.

The old stained glass, especially in the upper portion of the windows of the church, is rich and harmonious in colour, and produces a fine effect. The arches are circular, but the tracery flows in intersecting curves with delicacy and grace; and the niches or tabernacles are in the most highly decorated style of Italian-Gothic.

The pride of the church is the *Tabernacle* in white marble, erected by *A. Orcagna* between 1348 and 1359, from offerings made during the great plague, to contain the miracle-working picture of the Virgin, formerly ascribed to *Ugolino di Siena*, but now said to be either by *Don Lorenzo Monaco* or *Bernardo Daddi*; it is surmounted by a statue of St. Michael rising nearly to the roof: it has a staircase which leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles being inlaid in a fine mosaic work, enhancing the delicate white ground. The interior of the vaulting of the canopy is lined with mosaic. Every inch is finished with elegance. It is profusely adorned with sculpture, of which the following are the subjects. In front of the altar three bas-reliefs,—the Marriage of the Virgin and the Annunciation, with a smaller one of Hope in the centre. At the S.W. angle of the tabernacle, upon the basement of the pilaster are two heads of prophets, and three virtues.—Patience, Fortitude, and Perseverance. On the S. side are bas-reliefs of the Nativity, and Offering of the Wise Men. Between these is one of Charity, or Divine Love; and at the S.E. angle, Humility and Chastity (Virginitas), with other heads of Prophets. On the E. side are the Presentation in the Temple, with Simeon and Anna; and the Angel appearing to Mary, and bidding her flee into Egypt. At the N.E. angle Docilitas (a beautiful figure), Prudentia, and Solertia. On the N. side is the Birth of the Virgin: next to it, in the centre, is Faith: then the Dedication in the Temple. "The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen." At the angles are Obedience, Justice, Devotion. There are also two heads of prophets at each angle. On each side of the altarpiece are four lovely figures of angels in high relief, and upon the summit of the tabernacle 3 small statues of the Apostles. The grand composition behind represents the Death of the Virgin, surrounded by the apostles, and, in an

[illegible]

[illegible]

[illegible]

picture of a Madonna, with Saints, and the donatarii, for whom the picture was painted, under a porch, with a beautiful view over a city; it is ascribed to *Filippino Lippi*, but is more probably by his pupil *Raffaellino del Garbo*. — Another *Capponi Chapel* contains the sepulchral urn of Neri Capponi, with a head in relief of the deceased by *Simone di Betto*.—In the 12th chapel from the entrance, reckoning along this rt.-hand side of the ch., is preserved a crucifix, which was the only object saved when the old building was burnt. It belonged to the sect of the White Penitents, who exhibited such extraordinary fanaticism in Italy in the 14th cent. This crucifix has always been regarded with much veneration, having some reputation for performing miracles.—Over the altar of the *Vettori Chapel*, last on rt., is a good Madonna and Child, with 4 saints above, by the *Giottesque school*.—In the *Cappella dei Biliotti*, next the latter, a Madonna and 2 saints, perhaps by *S. Botticelli*.—In the l. transept, in the 2nd chapel on l., a Madonna with Saints, now ascribed to *Raffaellino del Garbo*; it bears the date 1505.—In the 4th chapel, a beautiful altar-piece of the Trinity, with Mary Magdalene and St. Catherine, considered by Mündler to be a youthful work of *D. Ghirlandaio*.—The architecture and sculpture of the *Cappella del Sacramento*, in the l. transept, are by *Andrea da Sansovino*.—In the chapel (l.) next to that of the Sacrament, is Christ on the cross, by *Michele Ridolfo Ghirlandaio*.—In the l. nave, in the 5th chapel, a Madonna with Saints, by *Ridolfo Ghirlandaio*.—In the 2nd chapel on l. is a copy by *T. Landini* of Michel Angelo's statue of St. John in the Church of the Minerva at Rome.

The Sacristy, the entrance to which is out of the l. aisle, was built by *Cronaca*, and is worthy of the edifice to which it is attached. The beautiful oblong vestibule, with its rich though heavy vault, which connects it with the ch., is by *Andrea da Sansovino*. The sacristy itself is admirable for proportion and harmony. It is octagonal. Over the altar is a picture of St. Fiacre, by *Aless. Allori*. A chapel opening out of it on the N. side has a painting of the Coronation of the Virgin, by *Butteri*.

The first *Cloister*, on entering from the Piazza, is by *Alfonso Parigi*. The cloisters are filled with sepulchral memorials, ancient and modern. A series of frescos by *Paolo Perugino*, *Ulivelli*, *Baldi*, *Cascetti*, and *Bimbacci*, in the lunettes of the first cloister, represent subjects from the lives of the Saints of the order of St. Augustin.

The second handsome *Cloister*, supported by Doric columns, is by *Ammanati* (1564–1569). It has some frescos by *Poccetti*. Before the suppression of the monastic orders by the French, there existed in this convent a valuable library of books and manuscripts: amongst the latter were those bequeathed to the convent by Boccaccio.

The *Campanile* is from the design of *Baccio d' Agnolo*. Milizia calls it "the most beautiful of the kind." The conventual buildings have been converted into public offices.

San Stefano (in the Via Porta S. Maria, close to the Ponte Vecchio). A very ancient ch. It possesses a statue of the patron saint by *Gambasi*; and the bronze part of the principal altar is by *P. Tacca*.

Santa Trinità (in the Piazza S. Trinità, and near the bridge). It was built in 1250 by *Nicola da Pisa*, originally in the Italian Gothic style; parts of it have been much altered. The present façade was designed in the 16th cent. by *Buontalenti*, by whom also the choir was erected, and the chapels of the transept disfigured. The nave is separated from the aisles by five good pointed arches; round the sides are a series of chapels belonging to the principal families of Florence. In the rt.-hand transept, *Cappella de' Sassetti*, close to the door of the sacristy, is a very interesting series of frescos representing incidents from the life of St. Francis, by *Domenico Ghirlandaio*. On the wall on the l. hand when looking at the altar, and in the upper compartment, is—1. St. Francis, having given up all his worldly goods, even his

[illegible] casts himself naked at the feet of the bishop of Assisi. On the [illegible] level, on the wall behind the altar, 2. Pope Honorius III. approving of the rules of the order. Ghirlandaio has represented the scene as occurring in the square of the Palazzo Vecchio, near the palace itself, and under the Loggia of Orcagna. Several cotemporary portraits have been introduced, amongst others that of Lorenzo the Magnificent, one of the figures ascending the stairs in the foreground. On the rt.-hand wall above is 3. St. Francis, in the presence of the Mohammedan Sultan of Syria offering to pass unhurt through the fire, if the Sultan and his followers will embrace Christianity. On the l.-hand wall below—4. St. Francis receiving the stigmata. On the opposite wall —5. The Death of St. Francis surrounded by monks and priests. This is the finest of the series for its simplicity and truth: it contains several portraits; that in a red dress behind the bishop, at the head of the bier, is Ghirlandaio himself. Behind the altar —6. St. Francis appearing surrounded by a halo of glory, and restoring a child of the Spezzi family, who had fallen from a window, to life. In this painting is introduced a view of the old Bridge, the façade of the Church of Santa Trinità, and the Palazzo Spina (now della Communità), on the opposite side of the street, as they then stood. Beneath, and on either side of the altar, are the patrons or donatarii, Francesco Sassetti, and his wife, kneeling. These frescos were executed in 1485, and may be classed amongst Ghirlandaio's finest works. The Nativity now in the gallery at the Accademia delle Belle Arti formerly stood over the altar in this chapel.

The other works of art worthy of notice in this ch. are—in 4th chapel on rt., an Annunciation, by *Don Lorenzo Monaco*: the iron gates that en- [illegible] this chapel are very beautiful.—In [illegible] chapel on l. of the choir, St. [illegible] *C. Allori*; St. Peter receiving [illegible], by *Jacopo da Empoli*; the [illegible] of the lunettes and cupola [illegible] *Giov. di S. Giovanni*; and [illegible] the Garden, by *Matteo Rosselli*. In the 1st chapel on the rt. of the principal entrance is a crucifix in wood, sculptured by *Desiderio da Settignano*, and *B. di: M[illegible]*.—In the 3rd on l. an early Christian sarcophagus, with a relief of the Good Shepherd, containing the remains of Nich. Davanzato, who died in 1444. This ch., which contained several good paintings now in the Galleria delle Belle Arti, belonged, as well as the adjoining convent, now converted into a Liceo, to the Benedictine monks of Vallombrosa.

The *Piazza di Santa Trinità*, in front of the church, is irregular in form. In its centre stands a column of granite, brought from the baths of Caracalla at Rome, and erected, in 1564, by Cosimo I., in commemoration of the surrender of Siena in 1554, and of the destruction of the last liberties of Florence by the victory at Monte Murlo, in 1557, over those whom his tyranny had driven into exile, headed by Filippo and Piero Strozzi. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci*; the drapery is of bronze.

§ 9. Cemeteries.

The *Campo Santo*, or *Cemetery* of the religious congregation of *La Misericordia*, is outside where the old Porta Pinti stood, in the modern Via del Pallone, on the road to Fiesole; it presents nothing of interest.

The *Old Protestant Cemetery* stood immediately outside the old Porta Pinti. It was a beautiful spot, originally given to the Swiss Church in Florence, but containing the graves of more English than of any other Protestant nation. Here lie buried Elizabeth Barrett Browning, Theodosia Trollope, Walter Savage Landor, Arthur Hugh Clough, Theodore Parker, and many others. In the centre is a high marble column, erected by King Frederick William of Prussia in 1857. When the old gates and walls were pulled down, and the limits of the city enlarged, this cemetery was closed in 1870, and now forms an ornamental

square, surrounded by railings, in the centre of a wide boulevard.

The *New Protestant Cemetery* is situated at the "Due Strade," about a mile outside the Porta Romana. The ground was given by the Government, together with a sum of 15,000 francs, to all Protestant communities in common, in exchange for the old one enclosed. It is under the direction of a managing committee.

§ 10. PALACES AND PUBLIC BUILDINGS.

The *Piazza della Signoria*, formerly *del Gran Duca*, is the central spot of Florence for business and interest. On the E. side stands the vast *Palazzo Vecchio*, erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. After having been occupied by Walter de Brienne, it became, in 1540, the residence of Cosimo I., who in that year removed from the Palace in the Via Larga, where the Medici had hitherto lived as private citizens. He continued to reside here until 1550, when he removed to the Pitti Palace. From that time the Palazzo Vecchio has been occupied by public offices, and it is now the residence of the Municipality.

As soon as the great revolution, in 1250, was effected, which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in which they were boarded, eating at a common mess or table, at the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo* being the architect. It is imposing from its mass and enormous battlements, deep machicolations projecting over the walls, and the bold and lofty tower, bearing, not upon the *walls* of the structure, but upon the machicolations, so as almost to warrant the local proverb, that it is a tower built in the air. Beneath the machicolations are large escutcheons, with the bearings of the ancient republic, and of the *Sestieri*, or wards and quarters, into which the city was divided; and which were borne on their banners when the citizens went forth to war.* This bell-tower was part of an earlier structure: Arnolfo was directed to include it in the new building, and accomplished this difficult task with singular skill. But the directions which he was compelled to obey have deprived his building of its intended and proper symmetry. A portion of the piazza had been occupied by the palaces of the Uberti, a family of the Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain, and the palazzo was deprived of its symmetry. The building was much altered by *Taddeo Gaddi*, who added the present battlements; and it sustained another great change under Walter de Brienne, who added the whole portion now employed as the Custom-house or Dogana, and in which strength was peculiarly consulted. These alterations were executed under the direction of *Andrea Pisano*, who settled at Florence when at work upon

* It may interest the visitor to know what were the heraldic bearings of Florence at different periods. The earliest shield of the city was red and white, with the half-moon of Fiesole quartered; next we find the white lily on a red field; in 1251 the present beautiful coat, a red lily (*giglio*) on a white field, was adopted; in 1292 the red cross upon a white field; the double shield, with *fleurs-de-lis en or* on a blue field, we find in 1313, during the rule of Robert King of Naples, governing for the Emperor Henry VII. The Guelph party, on attaining power in 1251, adopted the red lily, and the Ghibellines the white, the latter quartered with the black eagle of the Emperor. The red eagle standing upon a dragon, with golden *fleurs-de-lis*, was used in 1265, when the Florentines joined Charles d'Anjou against the Emperor; and, upon the latter becoming Lord of Florence for 10 years, he added the shield with numerous golden gigli.

the gate of the baptistery. *Michelozzo*, too, enlarged and improved the interior in the time of Cosimo il Vecchio. Lastly, when the Duke Cosimo took possession, so many alterations (principally in the interior) were introduced by Vasari, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building had he come back again.

The interior cortile is supported by massive columns, alternately circular and octagonal, covered with rich arabesques and wreaths. On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I. In the centre is a very beautiful though small fountain, with a Cupid by *Verrocchio*.

Within, ascending a grand staircase by easy steps, we enter, on the first floor, the great saloon, called the *Salone dei Cinquecento*, which served as the Hall of Assembly of the Lower House of Parliament when Florence was the capital of the kingdom. It is not, as the Florentines boast, one of the largest rooms in the world, being about 170 ft. in length by 85 in breadth, but its height, and the ponderous magnificence of the carved ceiling, rich in faded gilding and deep compartments filled with elaborate oil paintings, render it impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected, on the proposal of Savonarola, for the meetings of the "*Consiglio Popolare*," when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Leonardo da Vinci*, *Michel Angelo* (then very young), *Baccio d' Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was intrusted to the last-named artist, who exerted all his extraordinary skill to give perfection to the edifice. All the tribunes, the amphitheatre and seats, and all the fittings designed by him for the accommodation of the popular assembly, have now disappeared; and the walls and ceiling are covered with the display of the triumphs of Cosimo I., by *Vasari*: those on the walls represent the conquest of Pisa, and the battle of Marciano, which gave Siena to the Florentine state. At the corners are four other historical pictures; two by *Ligozzi*. One of these represents Pope Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though accredited from twelve different states, were all Florentines by birth. Amongst them appears Messer Guiscardo Bastai, who represented His Sublimity the Khan of Tartary. Of the two others, one is by *Cigoli*: the other by *Passignano*. The semi-heroic costume of some of these frescos takes off the interest of truth; but those which represent the deeds of the Medici, and which are true in costume, are valuable. There is Cosimo accompanied by his dwarf, Tomaso Trafredi the hunchback, in armour, leading on the Florentines to the siege of Siena by night; the soldiers pouring into the city in armour; and all lighted by the paper lanterns on the ends of poles. Many statues are placed at one extremity:—*Michel Angelo*, a fine but unfinished allegorical group, Victory and Captivity.—*G. di Bologna*, also allegorical, Virtue overcoming Vice.—*Baccio Bandinelli*, Cosimo I., Clement VII., Charles V., and Adam and Eve, intended to stand on the balustrade round the high altar in the cathedral. The Medicean Theatre, forming a portion of the adjoining palace of the Uffizi, served as the Hall of Assembly for the Italian Senate; the entrance next door to that leading to the gallery is from the lower gallery in the quadrangle of the latter.

The *Sala dell' Udienza*, or *Salone dei duecento*, painted by *Salviati* with subjects from the history of Camillus, is a noble apartment, in which the ceiling is more rich than that of the great Saloon; the roof is extremely heavy in deep set panels; there is a fine hall adjacent.

The apartments above the great Saloon are worth seeing, on account of the faded remains which they contain of the magnificence of the Medici. These and some rooms adjoining the great Saloon, called the Quartiere of Leo X., were painted by *Vasari* and his pupils. These paintings contain por-

traits of many celebrated Florentines from the time of Cosimo il Vecchio to that of Cosimo I. At the end of a long suite of rooms is a chapel dedicated to S. Bernardo, painted by *Ridolfo del Ghirlandaio* with pleasing cherubs' heads on a gold ground and having a whole altar service of amber, little figures of saints, rosaries, vases, &c., some made of the clear, and some of the opaque amber, and beautifully wrought. In a room adjoining the chapel, hung with tarnished purple and gold fleurs-de-lis, with old tapestry, and many portraits, is the picture of the noted Grand Duchess *Bianca Capello*, representing her as a bold, jovial-looking woman of 40.

The view from the upper windows, and especially from the summit of the tower of the palace, over the city and the adjoining country, is very fine.

The *Piazza* adjoining the Palazzo and the neighbouring *Loggia de' Lanzi* contain numerous statues, among which the bronze equestrian one of Cosimo I. is one of the finest works of *Giovanni di Bologna*. Cosimo was the actual founder of the Medicean line of Grand Dukes, who ruled Florence for two centuries (1537–1737).

Nearer to the Palace is the celebrated fountain of Neptune, by *Ammanati*. It is usually called (at least by the common people) the fountain of the giant; and certainly the god is of rather disproportionate magnitude. The horses of the car are exceedingly spirited. On the site of this fountain stood the *Ringhiera*, or tribune, from whence the orators of the Republic harangued the assembled people.

The *Statue of David*, by *Michel Angelo*, is on the l.-hand side of the doorway of the Palazzo Vecchio. The powerful hand of the great sculptor is visible in it, and the grand air that is given to the figure by the turn and expression of the head and throat justly claims our admiration; but it is not one of Michel Angelo's finest works. It was executed under very unfavourable circumstances, the sculptor having been commissioned by the Gonfaloniere, Pietro Soderini, to employ a block of marble belonging to the State, which had been *already* worked upon by Simone da Fiesole for a different subject. This will account for the rather attenuated figure, making the head appear too large. Another colossal group, of Hercules subduing Cacus, by *Baccio Bandinelli*, flanks the opposite side of the entrance to the Palazzo. The Marzocco, or Lion, is by *Donatello*.

The *Loggia dei Lanzi* is a noble specimen of the transition style: it was commenced in 1376, probably from the designs of Orcagna, whose name it also bears, and a year after his death, by *Benci di Cione*, an architect little known. It consists of three circular arches, supported by angular pillars with capitals, with a balustrade above. The amplitude of the arches and the fine proportions of this building are such, that, when Michel Angelo was consulted by Cosimo I. upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. But the work having already cost 80,000 florins, the duke was discouraged by the expense. This loggia, erected by the Republic, was part of an intended design for the enlargement of the piazza, with porticos, a gallery, and mint. Cosimo I., after assuming the sovereign authority, raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or as the Italians call them *Lanzi*, under the command of Balthasar Fugger, who, having one of their guardhouses near the Loggia, gave it the name by which it is now known. Under the *Loggia dei Lanzi* are placed some of the finest specimens of modern sculpture.—Pre-eminent amongst these is the *Statue of Perseus* by *Benvenuto Cellini*. The pedestal on which it stands is adorned with small statues and sculptures in relief, allusive to the story of Perseus, all by *Cellini*. As a pendant to this group, under another arch is the *Rape of the Sabines*, by *Giovanni di Bologna*. "John de Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should

give it; and it was agreed to call it the Rape of the Sabines: and this is the celebrated group which now stands before the old palace at Florence."—*Sir J. Reynolds.* The meaning is helped by a bas-relief of the Rape of the Sabines, inserted in the pedestal.—*Judith slaying Holofernes*, in bronze, by *Donatello*, seems too small among the other statues near it, being only the size of life. The group is said to be emblematical of the expulsion of Walter de Brienne, and to have been erected in that feeling by the people.—The six ancient colossal statues of females are said to represent Sabine priestesses or vestals.—Of the two lions, one is by *Flaminio Vacca*, who has inscribed his name, and the other was brought from the villa Medici at Rome, and is believed to be of Greek sculpture.—The Centaur is by *Gio. di Bologna*.—The marble group of a dying Ajax, supported by a soldier, was found at Rome, and is supposed to be of Greek workmanship; it was restored by *Salvetti*, a Florentine sculptor.—The group of Achilles and Polyxena is a modern work by *Fedi*.

Two large dials in white marble—one to show the state of the barometer, the other of the thermometer—have been sunk into the back wall of the Loggia, disfiguring this gem of architecture. Scientifically speaking, they are of no value.

Immediately behind the Loggia dei Lanzi is the *Post Office*, in the buildings formerly occupied by the Mint, or *Zecca*.

The long low building, which stood in the square opposite the Palazzo Vecchio, and was called the *Tetto dei Pisani*, from having been erected by the Pisan captives after their defeat in 1364, has been pulled down, and a fine palace, in harmony with the surrounding buildings, erected on its site; the first floor is occupied by Fenzi's bank.

The two Markets, the *Mercato Vecchio* and the *Mercato Nuovo*, stand in the neighbourhood of the Piazza della Signoria, in the very centre of the ancient Cerchio. They are surrounded by row streets, and exhibit provisions and vegetables of every kind, and a most brilliant display of fruit and flowers at certain seasons.

The Loggia of the Mercato Nuovo was built by Cosimo I. from the designs of Tasso. In front stands a bronze copy of the famous Boar in the Uffizi gallery, cast by Pietro Tacca, forming a fountain. In the centre of the Loggia is a circle of coloured marbles, supposed to represent the wheel of the Carroccio upon which the standard of the Republic was formerly borne to war. Many of the shops in this part of the city have an antique appearance. This building is the principal rendezvous of the dealers in straw-plait, hats, &c., on Fridays, and silk cocoons in the season.

Palazzo Alberti near the Ponte delle Grazie belonged to the celebrated Leon Battista Alberti; it has been recently restored; and views, engraved upon marble tablets, are placed on the front to show how it stood in 1400, and at subsequent periods.

Palazzo Altoviti in the Borgo degli Albizzi is remarkable for the portraits of 15 illustrious Florentines, sculptured in relief, let into the wall towards the street. They were executed at the latter end of the 16th cent., at the expense of Baccio Valori.

The house of *Americo Vespucci* stood upon the site of the Ospedale di San Giovanni di Dio in Borgo Ognissanti: the inscription, which preserves the memory of a name which has become so celebrated, has been placed on the side of the house.

Palazzo Bartolini (Piazza S. Trinità, the Hôtel du Nord), built by *Baccio d' Agnolo*, who "introduced a cornice copied from the ancient one discovered in the Colonna gardens at Rome. Baccio had not the judgment of Cronaca: he applied to this small palace so large a cornice that it appeared like an immense hat on the head of a child. This was the first palace with windows ornamented by pediments, and columns to the doors, bearing an architrave, frieze, and cornice; a novelty which, like

all others, was first blamed, and then passionately admired. All Florence ridiculed Baccio for this new style; not only personally, but with sonnets and epigrams, reproaching him with building a chapel instead of a palace. Those who ridiculed the building did not understand the subject, nor the reason for placing pediments over the windows."—*Milizia.*

Palazzo Borghese (Via Ghibellina), a modern building, but a good specimen of street architecture; it is now occupied by the *Casino di Firenze*, a club, to which strangers are admitted on the presentation of a member.

Palazzo Buonarroti (Via Ghibellina: open on Mondays and Thursdays from 10 to 3; catalogue ½ fr.), the *House of Michel Angelo*, is one of the most interesting dwellings in Florence. In 1858 the last member of the family bequeathed it, and all the treasures of his great ancestor, to his native city, to remain inviolate. Not merely is the internal arrangement retained, but a great portion of the furniture continues to occupy its original station. The rooms open into each other, without any lateral communication. The first room contains some painted Etruscan cinerary urns, and a few specimens of ancient sculpture, which were found in Michel Angelo's studio after his death. A room opening out of this, on the l., has some paintings, amongst which are a group, attributed to *Titian;* 97, portrait of Michel Angelo, by *Marcello Venusti*, and another at an earlier age by *Bugiardini*; 92, the Death of *Lucretia*, of the Venetian school; and, 100, a predella with subjects from the life of S. Niccolò di Bari, by *Pesellino*. Beneath the paintings are numerous drawings by Michel Angelo, of great interest: amongst the rest, his design for the façade of the church of San Lorenzo. On the opposite side of the Etruscan Room is the Saloon, where M. Angelo's statue, by *Antonio Novelli*, is placed between the windows. Opposite to it is, 55, one of the three oil-paintings which can be ascribed to him with any certainty,—a Holy Family. 56, The Battle of Hercules with the Centaurs, in high-relief, though done by him in his youth, shows great power. On each side of the room are five paintings representing the most remarkable events of his life, by *Beliverti*, *Matteo Rosselli*, *Jacopo da Empoli*, and *Cristoforo Allori*; and, beneath, a series of smaller compartments in *chiaroscuro*, of minor events in his history. The ceiling, divided into 15 compartments, is covered with paintings relative to the great artist. The 4th room contains paintings chiefly relative to the Buonarroti family. Opening off this apartment is a small cabinet—not generally open—with memorials:—the sword which accompanied him in his journeys; 2 of his walking-sticks, 3½ ft. long, having crutch handles, and strong iron ferrules deeply notched to prevent the old man's falling on the slippery pavement of Florence. There are also in this snug little closet the table at which he was used to write, and in the drawers of it his slippers and other relics. In the 5th room, called the Chapel, are, 75, a small bas-relief in plaster of the Descent from the Cross, by M. Angelo; and, 117, a low-relief of the Virgin. The bronze bust, 82, and also the copy of M. Angelo's Pietà in relief, are by *Giov. da Bologna:* 78, a Madonna and Child in intarsia-work, is from a design by *Pietro da Cortona*; 72, 73, Florentine Saints, in fresco on the walls. The 6th room is surrounded by old chesnut-wood presses, in which are preserved some of Michel Angelo's MSS., and other articles that belonged to him, such as the 2 small models in wax for his statue of David, a Hercules and Cacus, and Ajax supporting the body of Patroclus; above are a series of portraits of celebrated Tuscans, arranged in groups according to their several callings, by *Matteo Rosselli*, *Cecco Bravo*, and *Lionardo Ferrari*. There are also some small models for his large statues in the presses in this room. The 7th room contains a small boudoir or cabinet of Michel Angelo's drawings—in which have been placed 10 volumes of his letters and MSS. The collection of

correspondence preserved in his paternal mansion, is of great interest—no portion of it more so than the letters to him from Vittoria Colonna, the celebrated Marchioness of Pescara, one of the most eminent characters of the 16th cent., and amongst the most elegant poets of Italy. In the small court of the Palace are some Roman inscriptions: one to a certain Septimus Primus, a Prefect of Engineers, who had a funeral at the public expense; and another, by Atilia Severa to herself and Sattius Severus, who is designated as *Vivo suo:* they, as well as the two mutilated senatorial statues, were brought from Michel Angelo's studio at Rome.

Palazzo Capponi (Via di S. Sebastiano), of good architecture, built at the close of the 17th cent., from the designs of *Carlo Fontana*, with a large garden. It contains a valuable library; a collection of manuscripts, particularly rich in works on Italian history; and some good pictures. Among the best are: a Madonna, by *B. Luini;* a good portrait of a man in a hut, perhaps himself, by *Franciabigio;* and some good Venetian portraits of the best period of the school.

Palazzo Corsini (Lung' Arno, open Tuesdays, Thursdays, and Saturdays, from 10 to 3: entrance, ½ fr., at No. 7 Via Parione), from the designs of *P. F. Silvani*, contains a gallery of paintings. In one of the rooms are 10 pictures by *Carlo Dolci*, some of them remarkably good: one, a female head and bust entitled Poesia, is especially to be noticed. Among the other pictures are—*Michel Angelo:* a Last Judgment, the same as at Rome. *Guido Reni:* Lucretia, unfinished. *Salvator Rosa:* several fine landscapes. Some very indifferent pictures in the last two rooms are also put down to his name. *Van Dyck:* a sketch of himself.

Casa di Dante (Via di San Martino, [illegible] 2, behind the ch. of the Badia). [illegible]hough retaining few traces of anti[illegible]y, except its narrow painted doors, [illegible]s an interest as the spot of Dante's [illegible]h: a marble inscribed tablet, over [illegible]dern narrow door of Gothic form, [illegible] the site. On the opposite side of the narrow street is one of the few mediæval towers remaining in Florence: it forms the corner of the Piazzetta.

Casa Gherardesca (in the Borgo Pinti): it anciently belonged to Bartolommeo della Scala, the Secretary of the Republic and historian of Florence. The Gherardesca family, acknowledged to be one of the oldest in Italy, is of the branch of the ill-fated Count Ugolino; and a bas-relief in terracotta, in the cortile, attributed to *Michel Angelo*, represents his history. The apartments contain a few pictures by *A. del Sarto, Bronzino, il Volterrano, Vasari, Ligozzi*, &c., and a modern painting by *Benvenuti* of the death of Count Ugolino.

Palazzo Gondi (Piazza di San Firenze, behind the Palazzo Vecchio) was built in 1481, by Giuliano di San Gallo. It has one of the finest and most characteristic fronts, but uncompleted, amongst the Florentine palaces. In the hall is a very fine fireplace carved in stone by San Gallo.

Palazzo Guadagni (Piazza di S. Spirito), erected by Cronaca in 1420. This palace also had a collection of pictures; it was particularly celebrated for its two large and magnificent *Salvator Rosas*, now removed to the Casa Dufour Berti, behind the ch. of Santa Croce.

Palazzo Guicciardini (Via dei Guicciardini, near the Pitti Palace) was the residence of Francesco G., the celebrated historian.

Casa di Macchiavelli (in the Via dei Guicciardini) is the house once inhabited by that extraordinary man: a tablet on the front states the fact, but the house has been so much altered that its original character is lost.

Palazzo Martelli (Via della Forca, near the ch. of S. Lorenzo) contains some works of eminent artists. *Salvator Rosa:* the Conspiracy of Catiline, treated in the same manner as in the picture in the Pitti.—*Giulio Romano:* a picture of Witchcraft. There are also paintings by *Andrea del Sarto, Cigoli, Crist. Allori*, &c. *Donatello:* a youthful bust of St. John; a marble statue of St. John the Baptist; and one unfinished of David. Donatello was

indebted to one of the Martelli family, a rich merchant, for his education. There is another *Palazzo* or *Casa Martelli*, Canto della Paglia, No. 879, built by Arnolfo, one of the oldest specimens of domestic architecture in Florence.

Palazzo, or more properly *Casino*, *Mediceo* (on the W. side of the Piazza di San Marco), for many years the residence of some of the most famous members of the family whose name it bears, has now been in great part converted into public offices. The adjoining extensive edifice, which formerly belonged to a convent of St. Catherine, has been appropriated to the same purpose.

Palazzo Mozzi (beyond the Ponte alle Grazie), is an almost unaltered edifice of the 13th cent.; it contains some good pictures, arranged in 4 rooms. *Perugino:* a Nativity, and a Madonna and Child. *Titian:* Venus and Satyr. *Michel Angelo:* a head, being portion of a fresco. *Guercino.* Dido, and a Venus with Satyrs. *Frà Bartolommeo:* a Madonna and Saints. *Albano:* Europa and Venus. *Guido* Christ in the Garden. *Andrea del Sarto:* a Holy Family. *Salvator Rosa*: landscapes. *Guercino:* Venus and a Satyr, and Dido. *Simone Memmi:* a Nativity. *Carlo Dolci:* the Adoration of the Magi. *Guido:* Christ in the Garden. Several portraits by *Rubens*, *Van Dyck*, *Titian*, *Leonardo da Vinci*, &c.

Palazzo Nonfinito (Via del Proconsolo). A splendid building, commenced in the 16th cent. by *Buontalenti*, and continued in different parts by *Santi di Tito*, *Scamozzi*, *Cacconi*, and *Cigoli*; it was never finished, and hence its name.

Palazzo Pancatichi (Via Borgo Pinti), built by *G. da San Gallo*. It contains one of the best private collections of pictures in Florence. A *Holy Family* by *Raphael* or his school is well known. There are also works by *Filippino Lippi*, *Mantegna*, *Luca*, *Signorelli*, *Sebastiano del Piombo*, *Andrea del Sarto*, *Perugino*, *Titian*, and others.

Palazzo dei Pazzi (Borgo degli Albizzi), a fine specimen of Tuscan architecture.

Palazzo Pandolfini or *Nonfinito* (Via di S. Gallo). The façade is from the designs of *Raphael* (1520), although not commenced until after his death. In it almost all the requisites of street architecture are displayed.

Casa dei Peruzzi (Piazza dei Peruzzi), near the ch. of Santa Croce. These buildings are interesting, not only as specimens of early domestic architecture, of which the outline, at least, is undefaced, but on account of the connection of the ancient possessors with England. The family or firm of the Peruzzis, distinguished amongst the great merchants of Florence, had a branch or agency established in London, at least as early as the beginning of the reign of Edward I., and they continued in great credit till Edward III. To this monarch they advanced money to the amount of 1,45,000 marks, which, not being repaid, they became bankrupt. The other great Florentine houses, the Bardis and the Frescobaldis, the Barings and Rothschilds of their age, were involved in the same calamity. The Bardis and the Peruzzis still exist, and are said to hold some of the bonds given by Edward III. for the loans made to him.

A lofty and not inelegant arch, the remains of the *Loggia de' Peruzzi*, and which was used as a kind of private exchange, yet remains. It was painted by *Paolo Uccello*, who was commissioned to decorate the vaulting with representations of the four elements. Earth, he figured as a mole; Water, by a fish; Fire, by a salamander, and Air, by a camel. *Paolo* had heard that the *cameleon* lived upon the pure element; but, not knowing exactly what kind of a beast a *cameleon* was, he painted a *camel* with a wide gaping mouth, inhaling the wind. The arms of the *Peruzzi*, a shield *semée* with *pears*, are yet seen upon some of the adjoining walls. In the neighbourhood of the site of this palazzo stood the *Roman amphitheatre* its form can be traced in the irregular oval line of houses forming the Via Torta.

The *Palazzo Riccardi* (Via Cavour). This stately residence was begun in 1430, by Cosimo de' Medici, from the

designs of *Michelozzo*. It has lodged Charles VIII. of France, Leo X., and the Emperor Charles V. It continued in the possession of the Medici till 1659, when they sold it to the Marquis Gabriele Riccardi; but towards the end of the last century it was bought by the then Grand Duke of Tuscany, and is now used for public offices. The building is a noble specimen of the Florentine style. In the windows of the upper stories Doric and Corinthian pillars are introduced as mullions. The windows of the ground-floor are by *Michel Angelo*, and they are curious as being the first example of a window-sill supported by consoles: an invention of that great architect. In the court over the arches are eight good bas-reliefs by *Donatello*, but less interesting than his works usually are, being imitated from ancient gems and medals. Several Roman inscriptions, busts, and bas-reliefs are deposited here; amongst which 3 fine sarcophagi, having been used like those of Pisa for mediæval tombs, and formerly built into the walls of the baptistery of S. Giovanni. The great gallery is very splendid. The paintings are by *Luca Giordano* (1632–1705). The subjects are the Apotheosis of the Medicis, and groups explained as allegorical of the vicissitudes of human life. The quantity of ultramarine employed was so great, that the assistant, who washed the painter's brushes, is said to have made a large sum by the operation.

The *Chapel* has some beautiful and well-preserved frescos (best light about 2) by *Benozzo Gozzoli*, painted by lamplight in 1463; they represent the Procession of the Three Kings, and extend over 3 walls:—"A wonderful work, full of individual beauty and tasteful splendour in the rich cavalcade moving through the fine woody landscape, with two fairy-like graceful choirs of angels." These frescos contain several Florentine portraits; that of the painter himself is fine: also the figure of the foreshortened ass, which Gozzoli introduced at Pisa, and of which he was proud. Vasari especially mentions *there, but not in this* painting.

The 3d *Loggia Riccardiana*, formed by the family, and purchased by the state in 1814, is open to the public daily from nine till two, except on Sundays and festivals. It contains about 3600 manuscripts, and about 2,600 printed books: many copies of Dante, one of which contains one of the most authentic portraits of the poet: correspondence of Italian literati; and some valuable classics.

Palazzo Rinuccini (Fondaccio di S. Spirito, on the L. bank), built from the designs of *Ligorio*. The gallery of pictures, library, and valuable collection of MSS. formerly in this palace, have been dispersed on the death of the marquis, the last male of this celebrated family. The MSS. relating to Tuscan history were purchased by the Grand Duke Leopold II., for his library at the Palazzo Pitti, and have now been added to the National Library.

Palazzo Rucellai in the Via della Vigna Nuova, behind the Lung' Arno, and not far from the Ponte della Carraia). Built towards the middle of the 15th cent., by *Leon B. Alberti*, it is one of his finest works, and has one of the most beautiful fronts, although unfinished, amongst the Tuscan palaces in the elaborately decorated style of the period; it is still inhabited by the descendants of the family for whom it was built—a rare occurrence at Florence. There are some good pictures by *Carlo Dolci* in this palace. In front stood the Loggia dei Rucellai, of 3 handsome arches supported by composite columns, now walled in, also by Alberti. These Loggie existed near many of the palaces in Florence, consisting of small open porticos, where people met for business or recreation, as they now do in the Loggia of Orcagna.

In the same street, and opposite the Loggia dei Tornaquinci, is a house of some historical interest to Englishmen, as having been built by Sir Robert Dudley, son of the great Earl of Leicester in Queen Elizabeth's time, during his residence at the court of

Cosimo II.; he was an eminent engineer and one of the projectors of the port of Leghorn: it was during his voluntary exile in Florence that he wrote his celebrated work the *Arcano di Mare.*

Palazzo Stiozzi, now *Orloff* (in the Via della Scala). There is nothing in the house worthy of notice; but the gardens, which extend from the Via della Scala to the Via del Prato, are handsomely laid out: in one part is a fine artificial grotto, in another a colossal statue of a giant in stone, and in a third a statue of Pope Boniface VIII., by *Andrea Pisano,* which was intended originally for the façade of the cathedral; it is a work of the 14th cent., as shown by the tiara with a single crown, like on the statue in the crypt of St. Peter's at Rome, by *Arnolfo:* and a bust of Bianca Capello in the corridor overlooking the garden. The gardens were the site of the celebrated *Orti Oricellari,* the place of meeting of the Platonic Academy in the times of Cosimo and Lorenzo the Magnificent; to commemorate which a column with an inscription was put up by their former owner. Opposite to the Pal. Stiozzi is the large establishment, called *Ripoli,* for the education of young females of good family.

Palazzo Strozzi (in the Via dei Tornabuoni) was commenced in 1489, by *Benedetto da Majano,* and continued by *Simone del Pollajuolo,* nicknamed *Cronaca,* in consequence of the lengthy tales he had to tell about Rome and its wonders. The decorations, of the Tuscan order, and the magnificent Corinthian cornice (which has only been completed on the side looking into the Piazza delle Cipolle), were added by Cronaca. This cornice, Vasari says, was taken exactly from an ancient model at Rome, the several parts being only enlarged by Cronaca in proportion to the size of this palace. About the time of its erection flourished *Niccolò Grasso,* called *Caparra,* an excellent worker in metal; and the Gothic braccialetti or cressets, "Lumiere maravigliose," as they are called by *Vasari,* which project from the angles, are curious and beautiful specimens of his ironwork. The interior court is also by Cronaca: it is small and mean, "and does not correspond with the exterior, but is extremely beautiful."—*Milizia.*

Filippo Strozzi, the founder of this building, boasted that it would excel all others in magnificence. There was a great rivalry between him and the Pitti family; and, as the story goes, Luca Pitti, when he commenced his palace (see *Palazzo Pitti*), boasted that it would be large enough to contain that of the Strozzi within its courtyard. There is a very good *Picture Gallery* on the 1st floor (open on Wednesdays from 11 to 1). In the 1st room pictures by *Filippino Lippi; Guercino: Murillo* (?), Portrait of a Strozzi; *Donatello;* and others. 2nd room, a beautiful and authentic *Titian,* Fair-haired girl with a lapdog. 3rd room, Portraits of members of the Strozzi family, &c. 4th room, Portraits of two Strozzi by *Bronzino;* Paul III. by *P. Veronese,* &c.

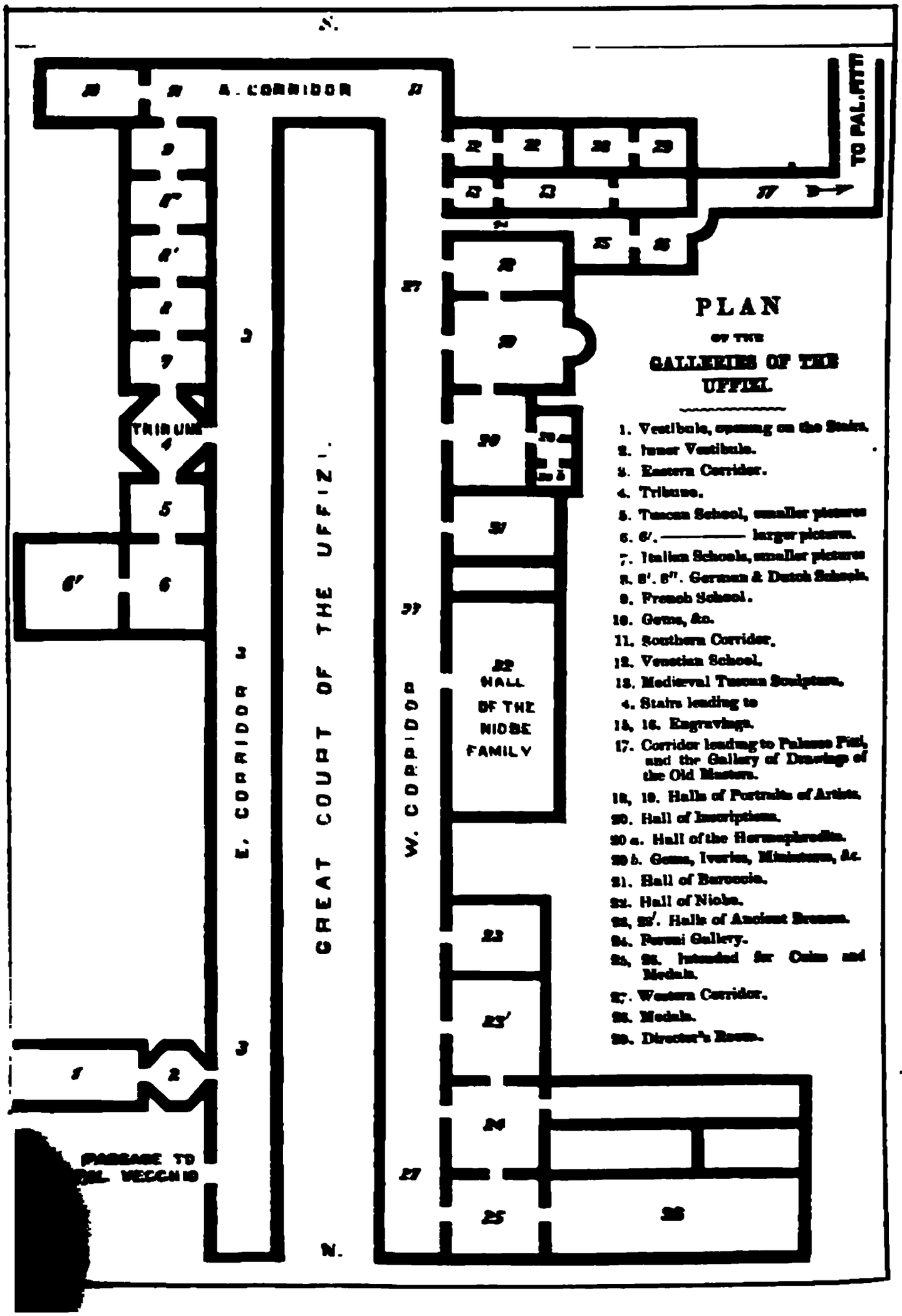
Palazzo Torrigiani (in the Piazza dei Mozzi), by *Baccio d' Agnolo.* It contains some good pictures; amongst which an Entombment by *Titian,* said to have been painted in his 90th year; several Cassoni or Marriage-box lids, painted by *Filippino Lippi:* a fine portrait of Alessio Alberti by *Paul Veronese;* and a good copy of the Stafford Madonna by Raphael, now in the Earl of Ellesmere's collection at Bridgewater House.

Palazzo Uguccioni (Piazza della Signoria), built in 1550. Its design has been attributed to Raphael and to Michel Angelo, but with the greatest probability to the latter. Over the door is a bust of Duke Francesco I. by *Gio. di Bologna.*

§ 11. PUBLIC MUSEUMS AND PICTURE GALLERIES.

THE UFFIZI.

The *Uffizi Galleries* (*Gallerie degli Uffizi*). Open on Sundays from 10 to 3; on Tuesdays from 12 to 3; and on all other days from 9 to 3. Admission


S.
N.
A. CORRIDOR
TO PAL. PITTI
TRIBUNE
E. CORRIDOR
GREAT COURT OF THE UFFIZI.
W. CORRIDOR
22 HALL OF THE NIOBE FAMILY
PASSAGE TO PAL. VECCHIO
PLAN
OF THE
GALLERIES OF THE UFFIZI.
1. Vestibule, opening on the Stairs.
2. Inner Vestibule.
3. Eastern Corridor.
4. Tribune.
5. Tuscan School, smaller pictures
6. 6'. ———— larger pictures.
7. Italian Schools, smaller pictures
8. 8'. 8''. German & Dutch Schools.
9. French School.
10. Gems, &c.
11. Southern Corridor.
12. Venetian School.
13. Medieval Tuscan Sculpture.
14. Stairs leading to
15, 16. Engravings.
17. Corridor leading to Palazzo Pitti, and the Gallery of Drawings of the Old Masters.
18, 19. Halls of Portraits of Artists.
20. Hall of Inscriptions.
20 a. Hall of the Hermaphrodite.
20 b. Gems, Ivories, Miniatures, &c.
21. Hall of Baroccio.
22. Hall of Niobe.
22, 22'. Halls of Ancient Bronzes.
24. Perseus Gallery.
25, 26. Intended for Coins and Medals.
27. Western Corridor.
28. Medals.
29. Director's Room.

free. It is closed on certain holydays, like Easter Monday.

There is a very fair Catalogue of the different objects of the Collection, sold at the entrance, and corresponding numbers placed on all the objects, pictures, sculptures, &c. We have inserted these numbers in the following pages (as they now exist), before the designation of the objects to which they refer. In addition to the numbers, the name of the master is affixed to the paintings.

This celebrated collection, as a whole perhaps the richest and most varied in the world, though less extensive than the Vatican and Louvre, in some of its departments, is contained in the upper story of the *Uffizi*, a fine building erected by Cosimo I. for the public offices or tribunals, and which, besides the gallery, contains the Magliabecchian Library, and the Medicean Archives. "This is *Vasari's* best building."—*Milizia.* It was begun in 1560. The tribune was built by *Bernardo Buontalenti*, by order of Francesco I. The vestibules, the Hall of Niobe, the rooms for the gems, bronzes, &c., were completed in their present form by *Zanobi del Rosso*, in the middle of the last century: and the rest of the building added by Leopold II. in 1853. The gallery, properly so called, was originally an open portico, now enclosed, which formed all the upper story of the Uffizi, and which was used by Cosimo I. and his successors as a passage from the Palazzo Pitti to the Palazzo Vecchio without descending into the streets. This corridor of communication, which now opens into the western gallery, is Vasari's work, and was completed in 5 months. Where needful, it is carried over arches: and the roof of it may be seen from the windows of the Uffizi, winding downwards, and crossing the Ponte Vecchio, being lost amidst the buildings of the Oltr' Arno. These galleries have been converted into halls for the collections of drawings by the Old Masters, other pictures, tapestry, &c.

At the end of the great court or square of the Uffizi is a statue of Cosimo I., by *Giov. Bologna.* The niches surrounding it have been recently filled with statues of celebrated Tuscans, executed by modern artists, at the expense of a patriotic society. Amongst these may be mentioned—Orcagna, by *Bazzanti;* Dante, *Demi;* Lorenzo the Magnificent, *Grazzini;* Leonardo da Vinci, *Pampaloni;* Petrarch, *Leoni;* Benv. Cellini, *Cambi;* Giotto, *Dupré;* Michel Angelo, *Santarelli.* There are also statues of Cosimo de' Medici, Donatello, Nicolo da Pisa, Boccaccio, Macchiavelli, Guicciardini, Amerigo Vespucci, Redi, Galileo, Guido Aretino, Leon Battista Alberti, Cesalpino, Accorsi, Micheli the botanist, Mascagni the anatomist, and, in the four niches facing the river, of Ferucci, Giovanni delle Bande Neri, Farinata degl' Uberti, and Pietro Capponi.

The original collections of the Medici family were dispersed at various periods; the collections of Lorenzo the Magnificent were sold in 1494, and lastly their palace was plundered after the assassination of Alessandro, in 1537. Cosimo I., however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by the advice of Vasari. His successors rendered it what it now is, one of the most interesting in Europe. Most was done by Ferdinand I. and Cosimo II. In the N.W. corner stood the *Zecca* or Mint, now converted into the Post-office.

Ascending from the E. corridor, or portico, the 4 flights of stairs, we enter the

First Vestibule (1*), in which are placed the busts of the Medici family of the Grand Ducal line; three, viz. of Ferdinand I. (d. 1609), Cosimo II. (d. 1621), and Ferdinand II. (d. 1670), are in porphyry. It is said that the art of working in this material was reintroduced by Cosimo I. *Ferrucci*, who executed the statue on the column in the Piazza Santa Trinità, was the earliest modern sculptor who worked successfully in porphyry. Here are also a bronze statue of Mars, and a

* The numbers in a parenthesis refer to those on the annexed ground-plan of the gallery.

Silenus with the infant Bacchus, and some bas-reliefs of Roman sacrificial processions inserted in the walls, probably from an ancient arch.

Inner Vestibule (2).—19. The *Florentine Boar;* and 24, 25, 2 figures of *Wolf-dogs,* seated on each side of the door, and full of animation. Several statues. One, 20, called the *Apollo Carlispex,* is an example of the extent to which *restorations* can be carried; if these are deducted, the antique portion will be reduced to the trunk, part of the right thigh, and the stump of the right arm. 21. *Adrian,* 22. *Trajan,* 23. *Augustus*—statues larger than life; all possessing merit, particularly the latter, of which, however, the head is modern. Many busts of unknown personages. Two 4-sided votive columns, covered with military, naval, and sacrificial emblems: that to the rt. is surmounted by a modern bust of Cybele; that to the l. by a head of Jupiter. The horse in this room was once supposed to belong to the group of Niobe and her children.

The *Corridors* (3, 11, 27).—These are occupied both as picture and sculpture galleries. The ceiling of the eastern gallery (3) is covered with mythological subjects, arabesques. These were painted in 1581, chiefly by *Poccetti.* In the southern (11) and western (27) corridors the subjects are taken from the history of Florence: these were executed in 1655 by various artists. Twelve divisions of the ceiling of the W. corridor having been destroyed by fire in 1762, they were restored at that time. Each corridor is surrounded by a series of detached portraits, begun by Cosimo I., who employed *Cristoforo Papi* to copy the collection of Paolo Giovio: his successors continued it, and the collection now numbers 533. It includes many portraits not easily found elsewhere; but they have little merit as works of art.

The following description begins at the eastern corridor (3), near the entrance, and proceeds from thence round the two others.

Pictures. — The paintings form an historical series of the Tuscan schools. They are arranged chronologically, beginning at the N. end of the E. corridor. The greater part were collected under the direction of Vasari, who advised Cosimo I. to keep them together as illustrations of the history of art. This collection is especially worthy of notice as being the earliest formed for instruction. The following are more particularly interesting, as showing the progress of early painting:—1. A Virgin and Child, by *Andrea Rico di Candia,* in the mediæval Greek manner. 2 *Cimabue* (1240–1302), Santa Cecilia, surrounded by eight smaller paintings of different events of her life. 3. Christ Enthroned. 6. *Giottesque,* perhaps *Lorenzo Monaco* (1276–1336), Our Lord in the Garden. 7. *Giottino,* a Descent from the Cross. 8, 9, 10, *Simone di Martino* and *Lippo Memmi,* the Annunciation, and Saints Ansanus and Julietta, painted in 1333. 12. *Pietro Laurati* (1340), Madonna and Child. 14. *Angelo Gaddi,* the Annunciation, with three small subjects, the Adoration of the Kings and Shepherds, and the Presentation in the Temple, on the Predella beneath. With no number—*Giovanni da Melano,* an Altarpiece. 17. *Frà Angelico da Fiesole* (1387–1455), a splendid *Tabernacle* or *Altarpiece,* with folding doors, which the custode will open if asked to do so: around the Virgin and Child are painted angels on a gold ground, of exquisite beauty; on the doors of the tabernacle are full-length figures of St. Mark, St. Peter, and St. John the Baptist: this fine work was painted in 1433, at an expense of 190 florins, for the Linendrapers' Company of Florence. 18. *Lorenzo di Bicci,* SS. Cosimo and Damiano (1418–1452), with a Predella representing these saints, the patrons of surgeons, performing an amputation. 20. *Lorenzo Monaco* (1410), the Offerings of the Three Kings. 25. *Sandro Botticelli, Madonna and Angels,* a circular picture, showing a great advance in grandeur and beauty of style. 27. *Lorenzo di Pietro (Vecchietta),* a Madonna and Saints. 29. *Paolo Uccello* (1389–1472), a Battle-

scene. 30. *A. Pollajuolo*, portrait of Man in armour. 31. *Alessio Baldorinetti*, Virgin and Child. 32. *Piero di Cosimo*, a picture of the fable of Andromeda: the painter must have had in view the fossil *Deinotherium*, or some like monster, in his representation of the Dragon. There is another painting by the same master, and of the same subject, in Room 6, more elaborately treated. 34. *Luca Signorelli*, a Holy Family. 36. *Piero di Cosimo*, a portrait. 39. *Sandro Botticelli*, Venus on a Shell rising from the Sea, urged on by Zephyrs, a very characteristic specimen of the master. 41. *Gerino da Pistoia*, a Holy Family. 47. *Cecchino Salviati*, Charity surrounded by children. 52–54. *Bronzino*, figures of the Angel and Virgin for a large subject of the Annunciation. 53. *Domenico da Passignano*, Christ falling under the Cross. 57. *Cigoli*, the Martyrdom of St. Lawrence; and, 62, a good Magdalen. 61. *Lorenzo Lippi*, Christ on the Cross. 59, 69. *Giov. di San Giovanni*, Venus combing a Cupid, and a Marriage Scene. *Semini*, a Magdalen.

Busts and Statues. — The series of busts of Roman rulers is unrivalled, except in the Capitoline Museum at Rome, extending from Cæsar to Constantine. Those of the emperors are arranged on the l., the empresses along the rt. wall of the gallery. 41–43. *Julius Cæsar*, two busts in marble and one in bronze; the latter very fine, and nearly similar to the celebrated one in the Ludovisi Gallery at Rome. 47, 49. *Augustus* and his daughter *Julia*. 48. *Marcus Agrippa*. The last is remarkably perfect, the tip of the nose being alone restored. 61. *Caligula*, characteristic. 63. *Messalina*. 65, 70, 71. *Nero*, as a child and as a man. 66. Satyr of Parian marble, head very fine 72. *Galba*. 77. *Otho*, considered by Winckelman the finest of that Emperor. 52, 59, 67, 75. *Four Athletes*, of which 75 is the best. 79. *Julia*, the daughter of Titus. 80. *Vitellius*, evidently a likeness, big and burly 81. Statue of Urania —at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is fine. 85. *Vespasian*. 86. *Domitia*. 87. *Titus*. 93. *Nerva*. 96, 98, 101. *Trajan*, three busts, one colossal. 103. *Plotina*, the wife of Trajan, finely executed. 108. *Adrian*, of fine workmanship. 107. *Matidia*. 157. *Pertinax*. 161. *Pescennius Niger*. 175. *Geta*. 211. *Maximus*. 217. The young *Salonines*. 215. *Julia Mammea*. 222. *Pupienus*. 225. *Gordianus Pius*. 233. *Probus*. 234. *Gallienus*. 239. *Philip* the elder. 111. *Ælius Verus*. 136. *Marcus Aurelius*, 4 busts, representing him at different periods of his life. 116. *Faustina* the elder, the wife of Antoninus Pius; two busts. 119. *Statue of Apollo*, with a serpent by his side: the portions which are antique are fine. 123. A *Cupid*, a *Bacchante*, and *Venus Anadyomene*; the torso and part of one leg ancient and very fine. Two busts of children, one of which, 132, is *Annius Verus*, son of Marcus Aurelius. 137. A circular altar, with bas-reliefs of the Sacrifice of Iphigenia. 138. A copy in marble of the statue of the Youth of the Capitol. 143, 144. *Lucius Verus*. 147. *Commodus*. 163, 165. *Septimius Severus*, two busts, both fine. 168. *Caracalla*, an unflattering likeness, of good workmanship. 173, 175, 180. *Geta*, three busts. 167. *Clodius Albinus*, the competitor of Severus for the empire, in alabaster. 192, 198. *Alexander Severus*, two busts, rare. 213. The elder *Gordian*. 240. *Constantine*; the workmanship shows many symptoms of the decline of art. "None of these heads," observes Forsyth, "are absolutely entire: most of their noses and ears have been mutilated; indeed, such defects were common even in ancient galleries:—

"Et Curios jam dimidios, humeroque minorem
Corvinum, et Galbam auriculis nasoque carentem."
JUVENAL.

An imperial nose may, however, be always authentically restored, as it appears on coins in profile." 155. *Marsyas*; rather deficient in expression, restored by Donatello. 156. The same of a reddish marble, restored by Verrocchio.

At the S. end of the western corridor (27) a small door, the second on

the left, opens into a narrow corridor containing some fine

Sculptures of the Mediæval Tuscan School. 153. of the 15th and 16th cents.—Here are preserved some extremely interesting specimens of art of this period. They are arranged in two divisions: in the first, by *Benedetto da Rovezzano* are 167—171. bas-reliefs which belonged to the shrine of San Giovanni Gualberto representing events in the life of the saint. They were informatively mutilated by some foreign soldiers in 1530, who were quartered in the monastery of St. Salvi, outside the Porta di San Frediano, where the monument stood. 172. *Andrea di Sansovino*, a long group of figures, representing the death of a lady of the Tornaquinci family, in childbirth, excellent for nature and pathos in the different characters. *Good* bas-relief busts of members of the House of Urbino: that of Federigo di Montefeltro appears to be copied from *Piero della Francesca's* celebrated portrait. 153. *A. Rossellino*, bas-relief of a Madonna. In the second part of this corridor, 354—356, 358—361, 363, 366, 368. *Luca della Robbia*, a series of ten bas-reliefs in marble, intended for the organ gallery in the Cathedral of Florence, "deserve particular attention for their composition and the expression. They represent a choir, or groups of singers. They are extremely valuable, as their author executed very few works in marble. One of these bas-reliefs, representing two children dancing to music, is particularly beautiful and true to nature." It is said that they were executed in competition with Donatello, whose rival performance is placed immediately above them. 373. *Donatello's* series of bas-reliefs represents also groups of children singing and dancing to music. The composition is most skilful, but, having been intended to be viewed from a distance, they are now unfavourably seen, and appear roughly executed; the background is studded with circles of gold-leaf, which at this short distance has a disagreeable effect. Some two works of La Robbia and Donatello were never put up, but were lost sight of till lately in the storeroom of the Opera del Duomo. 357. *Luca della Robbia*, a bas-relief of five children supporting wreaths of flowers. This beautiful specimen formed a portion of the base of the sepulchral monument of Ilaria Guinigi, now in the N. transept of the cathedral at Lucca. See *Handbook of Central Italy*, Lucca. 361. *Mateo Civitali*, a lovely bas-relief of Faith, signed O. M. C. L., —, opus M. Civitalis Lucchensis. The works of this eminent sculptor are seldom met with out of his native town, Lucca. 364. *A. Sansovino*, called *Il Tassino*, a beautiful little statue of St. John. 367. *Ber. Rossellino*, bas-relief, the Virgin praying before the infant Christ. 369. 370. *Luca della Robbia*, two small unfinished bas-reliefs of the release of St. Peter from prison by the Angel, and of his Crucifixion; and a Virgin and Child. 374. *Michel Angelo*, an unfinished bas relief of the Virgin and Child and St. John, very interesting and beautiful. Two busts in terracotta, by *A. Pollaiuolo*, from the Hospital of Sta. Maria Nuova, one having on the armour some fine reliefs of Hercules and the Dragon. 378. *Donatello*, small bust of St. John the Baptist, in grey stone. In the passage leading to the Director's room are some portrait busts of the 15th and 16th cents. *Benedetto da Majano*, bust of Pietro Mellini. A remarkable bust, said to be of Macchiavelli (1495), but very doubtful: sculptor unknown. Two of Pietro de' Medici, the father of Lorenzo the Magnificent, one by *Mino da Fiesole*, and of Matteo Palmieri, by *A. Gambarelli*.

Returning to the western corridor (127—170. *Hygeia*, drapery good. 169. *Discobolus*, supposed to be a copy of that of Myron. *Minerva*, in the style of the Æginetan school. One of the 2 statues of *Æsculapius*. *Marcus Aurelius*, in a good style of Roman sculpture. 229, *Melpomene* or *Clio*. At N. end of this corridor are several fine specimens of Florentine sculpture of 15th and 16th cents. 380. The *Drunken Bacchus and Faun* of *Michel Angelo*, of which the following story is told by Wright, a tra-

veller, who visited Florence somewhat more than a century ago:—"When Michael Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michael Angelo came himself: he was not so loud in his praises of it as the rest were. It was a 'bella cosa,' a pretty thing. 'Well, says one of them, 'you can make as good a one, no doubt.' He played with them a while, and at last asked them, 'What will you say if I made this?' It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the junction is very visible."—388. A figure, called Apollo, by *Michel Angelo*, little more than the first ébauche in marble, but very spirited. 382. A Wounded Adonis, by the same great sculptor. 389. Bacchus by *A. di Sansorino*, highly praised by Vasari. 383. A young St. John the Baptist, by *Benedetto da Majano*. 387. David as the Conqueror of Goliath, by *Donatello*. The same subject is repeated by him in a finer bronze statue. 384. St. John the Baptist, wasted by fasting, is also by him, and one of his good works. At the end of the corridor, is 385, *Baccio Bandinelli's* copy of the Laocoon. It was executed by order of Leo X. as a present to Francis I.; but when it was finished Clement VII. liked it so much that he kept it. At a short distance in front of this is an antique figure, 238, in touchstone of Morpheus, represented as a boy asleep with a bundle of poppies in his hand: very expressive of perfect repose. 386. Bust of Giovanni de' Medici delle Bande Nere.

Sarcophagi.—On the Roman sarcopaghi which are placed in the corridors are various bas-reliefs, the subjects of which are taken from the heathen mythology. At the S. end of the eastern corridor, one, 129, having in front the fall of Phaëton, offers on the opposite side a curious representation in lower-relief of a chariot-race in the circus, showing the position of the *Metæ*; the existence of an obelisk in the centre would seem to indicate the Circus Maximus at Rome. Each chariot is drawn by 4 horses, with the names given to the chariots and of the charioteers near them. This relief appears to belong to a later period than the finer portion on the front and sides of the urn. Near this is, 118, an early Christian one, with reliefs relative to the history of Jonas cast to the whale, of coarse workmanship. The whale is here represented as a nondescript monster; Jonas is also shown reposing beneath the arbour—both very common emblems adopted by the Christians in the early ages of our faith. The armorial shield in the centre is more recent. There are several other sarcophagi. 62 has a good bas-relief of the Rape of Thebea and Ilaria, the daughters of Leucippus, by Castor and Pollux. 68 and 73, the labours of Hercules. 95, 105, Meleager's Hunt. 84, Sea Nymphs. 39, a good

[illegible] of a mother and children [illegible] a [illegible].

[illegible] the middle of the [illegible] a [illegible]

The Tribune. —[illegible] [illegible] There are [illegible] [illegible]. The [illegible] of sculpture which are [illegible] together in the Tribune are sufficient in themselves to [illegible] a reputation [illegible] museum of art. The first which attracts attention is the [illegible] statue universally known as

1. The Venus de' Medici. It is in Parian marble and is considered as an example of perfect art in its class. It is worthy of remark that the ancients seem to have made a distinction between their [illegible] and the [illegible] affections which were supposed to [illegible] of beauty and grace, and in their sculpture marked the difference of the character of [illegible] in the celestial and the terrestrial Venus. The Venus de' Medici may be considered an example of sculpture when the art had in a great degree departed from its highest aim, that of addressing the sentiment by means of [illegible] expression and simple grandeur of form, and had entered on the comparatively easy task of [illegible] the senses by the display of the soft and beautiful [illegible] offered by a [illegible]. It is thought that the female figure was never represented entirely undraped till the age of Praxiteles. In the exquisite work now under consideration the spectator is [illegible] by the [illegible] features of the figure, by the graceful turn of the [illegible], the tender smiling, and the [illegible] flowing contours of limbs in the [illegible] and the lower extremities. The countenance of the Medicean Venus is [illegible] its highest excellence, and [illegible] all [illegible] character of the [illegible]. The expression is not [illegible] of smiling; the mouth, indeed, [illegible] sweetness, and the [illegible] has [illegible] a grave air. [illegible] Yet [illegible] indicate the timid [illegible], but the dignified [illegible] of a [illegible] married lady in such circumstances. Comparing this with the position of the arms, it is [illegible] more feminine [illegible] than the statue [illegible]: it [illegible].—The Venus [illegible] in the southern [illegible] of the Gallery displays the same sentiment, but with a more timid [illegible] expression. It seems as if in case of any one intruding, one would be found screaming on the ground; the other [illegible] the intruder go about his business.—[illegible]. This statue was much broken when discovered, but the parts have been well adjusted. The [illegible] are particularly beautiful. The restorations are the whole right arm, the left [illegible], and both hands; they are [illegible] and do not correspond in character with the rest of the figure. The height of the figure itself is [illegible] English measure; if the figure stood erect it would be about [illegible]. The modern inscription on the pedestal, perhaps copied from an ancient one, tells us that the sculptor was Cleomenes the Athenian, son of Apollodorus. There is some uncertainty whether the Venus was found in Hadrian's villa near Tivoli, or in the portico of Octavia at Rome, although the latter locality is now generally considered to be the true one.

2. *The [illegible]*, unlike the Venus de' Medici, is of the school of beautiful and tender form. Its character is that known by artists as the Androgynous; a combination or mixture, as it were, of the female with the youthful male figure. This statue is justly considered one of the most valuable monu-

ments that have reached us. It exhibits very high qualities of art. The balance of the composition is skilful, the attitude is easy, and there is a graceful and harmonious flow of lines from almost every point of view. The individual parts, especially in the body, or *torso*, offer excellent examples of this class of ideal form." The height of the figure itself is 4 ft. 6 in. Eng. measure. This statue was broken into several pieces a few years since by the picture of Charles V., by Van Dyck, falling upon it: it has been carefully restored by Bartolini.

344. *The Dancing Faun* "displays the great skill of the artists of antiquity in the adaptation of form to a required purpose. The ideal of this class of poetical subjects requiring no preponderance of the elements of mere physical strength, while at the same time it was important to avoid the appearance of refinement, the muscles are less developed than is usual in the adult male figure, and are of a firm and knotty character. There is also an appearance given of elasticity, and capability of agile action. The general harmony (or 'keeping' as it is technically called) is well sustained throughout this admirable work, and the whole figure appears in motion, from the finger down to the foot which presses the *scabellum*. The portions of the statue which are restored are carried out in the true spirit of the original work. The modern additions are from the chisel of Michael Angelo."

343. *The Lottatori.*—"The group of the Wrestlers, or, more correctly, of the Pancratiasts, is a remarkable example of intricate and yet compact composition, of which there is no similar ancient specimen remaining. It is a work abounding with energy and expression, while, at the same time, it has the praise of being free from undue exaggeration. It exhibits also very highly technical qualities; in the anatomical correctness in the details, propriety and choice of form, and most skilful execution. The sculptor has shown, in this most difficult subject, his perfect mastery over his materials. One of the heads is antique, but some doubt has been felt respecting the other, that of the upper figure. If it is ancient it is believed to have been retouched.

346. *L'Arrotino*, or the slave whetting his knife, has given rise to much discussion and speculation as to its subject; some considering it simply as it is here designated, while others are disposed to associate it with various well-known histories; the conspiracy of the sons of Brutus; that of Catiline; or with the fable of the flaying of Marsyas. These, however, are questions which have little or nothing to do with its consideration as a work of art. In this respect its merits are of a very high order. It obviously represents a figure whose attention is suddenly arrested and withdrawn from his immediate occupation, and the attitude is simple and perfectly true to nature. The head especially is treated in a most masterly manner; and the earnestness manifested in the countenance assuredly entitles this statue to rank amongst the most valuable ancient works of expression." —*R. Westmacott jun., A.R.A.*

The finest paintings of the collection are deposited in the Tribune.

Michel Angelo. — 1139. The Virgin presenting the Infant to St. Joseph (a circular painting). This is one of the three recognised easel pictures by Michel Angelo, and as such most highly valued by his contemporaries. It is particularly described by Vasari.

Raphael.—1120. A Portrait, an unknown Florentine female, called Maddalena Doni before the real portrait of that lady, now in the Pitti Gallery, was discovered. There is great beauty in this early and delicately painted picture, and quite a Dutch attention to the minutest details of dress and ornament, &c.—1129. A Holy Family, commonly called *La Madonna del Cardellino* (goldfinch), beautiful in composition, and sweet in expression. This picture was painted in Florence by Raphael for his friend Lorenzo Nasi, whose house being destroyed by the landslip of the Monte di S. Giorgio, the picture was buried in the ruins, but was recovered and carefully joined. There is an ancient copy of this picture, by some considered a *replica* by Raphael himself, at Peters-

burg, formerly in the gallery of the Marquis Campana at Rome.—1123. *La Fornarina*, a female portrait which bears the date of 1512. The colouring is remarkably warm, and, as it rather differs from Raphael's usual tone, it has been attributed to *Sebastiano del Piombo*, an opinion still held by Mündler and Crowe and Cavalcaselle. There is much doubt as to the person whom it represents, some supposing it to be a certain Beatrix of Ferrara, others Vittoria Colonna, whilst until of late years the generally received opinion had been that it was the portrait of one of Raphael's favourites, very different from his acknowledged mistress, the Roman Fornarina, whose well authenticated portrait is preserved in the Barberini Gallery at Rome.—1131. Portrait of Pope Julius II.: a very fine head: the picture most carefully painted, the colouring rich and deep. It is a repetition of that in the Pitti palace: at Florence no one doubts that *both* are originals.—1127. St. John preaching in the Desert. The authenticity of this picture, of which there are many repetitions, has been doubted; but its beauty, as well as the circumstance of its being painted on canvas, while the others are, or were, on wood, prove this to be the celebrated San Giovanni which Raphael painted for Cardinal Colonna, and which he gave to his physician, Messer Jacopo, who had cured him of a dangerous illness. It has been in the gallery of the Medicis since 1589.—By the side of this picture hangs, 1125, a Holy Family, called *del Pozzo*, from the well represented in the background, attributed to *Raphael*, but which, according to Mündler, is the undoubted work of *G. Bugiardini*.

Titian.—1117. The celebrated *Venus* so called, but supposed by some to be the portrait of a mistress of one of the Dukes of Urbino. In her rt. hand are flowers, at her feet a little dog. 1108. A second Venus, considered as inferior to the first: both were painted for Francesco Maria, Duke of Urbino.—1116. Portrait of Monsignore Beccadelli; a fine, simple, expressive portrait, wearing a square cap, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinando de' Medici. When Beccadelli was nuncio at Venice, in 1552, and Titian painted this portrait, the latter was in his 75th year.

Paolo Veronese.—1136. Holy Family, with St. John and St. Catherine.

Annibale Carracci.—1133. A Bacchante, Pan, and Cupid: one of his best works.

Alberti, called *Il Spagnoletto*.—1104. St. Jerome.

Guercino.—1114. The Samian Sibyl, noble in expression and action.—1137. Endymion asleep.

Fra Bartolommeo della Porta.—1126, 1130. Two noble figures of the Prophets Isaiah and Job; the latter holds a scroll, with *Ecce Deus Salvator meus* upon it.

Daniele da Volterra.—1107. The Massacre of the Innocents; full of figures finely drawn and grouped.

Andrea del Sarto.—1112. Madonna and Child, between St. John the Evangelist and St. Francis, called *la Madonna di San Francesco*. A very grand picture. The Virgin, in the simple and beautiful character of the head and dress like the Madonna del Sacco. This is considered one of the finest of the many grand works of this master at Florence, whose merits can scarcely be appreciated out of his native city. It bears the painter's name, and the date 1517.

Albert Dürer.—1141. Adoration of the Magi; the heads in a grand style.

Andrea Mantegna.—1111. Three pictures, forming a triptych: the Circumcision, the Adoration of the Kings, the Resurrection: the figures small, and finely and carefully finished; portrait of Elizabeth Gonzaga Duchess of Mantua.

Pietro Perugino.—1122. The Virgin and Child, between St. John the Baptist and St. Sebastian; a simple and beautiful composition, painted for the ch. of S. Domenico, at Fiesole, in 1493.

B. Luini.—1135. Herodias receiving the Head of St. John; careful and delicate in execution, and much like Leonardo da Vinci.

Correggio.—1134. The Virgin kneeling before the Infant, clapping her hands

to amuse the child, who stretches out his with joy. Given in 1617 by the Duke of Mantua to Cosimo II.—1118. The Repose in Egypt. The Virgin and Child between St. Joseph and St. Francis, painted at the age of 20.—1132. Head of St. John the Baptist in the charger.

Parmigianino.—1006. Holy Family, with St. Mary Magdalen, and the prophet Zacharias.

Guido.—1113. A Virgin in Contemplation, a half-length figure.

Domenichino.—1109. A fine portrait of Cardinal Agucchi.

F. Francia.—1124. A good portrait of Evangelista Scappi.

Van Dyck. — 1128. Charles V. on horseback, armed; over his head an eagle holds a crown of laurel.—1115. A figure dressed in black, with an expressive countenance, called Giov. di Montfort.—*Baroccio:* 1119. Portrait of Francis II. Duke of Urbino.—*Giulio Romano:* 1144. Virgin and Child.—*Orazio Alfani:* 1110. A fine Virgin and Child, with St. John and St. Elizabeth.—*Rubens:* 1140. Hercules between Vice and Virtue, personified by Venus and Minerva.—*Lucas Cranach:* 1142, 1138.—Two figures of Eve and Adam.—*Lucas van Leyden:* 1143, an Ecce Homo.

In three rooms on the N. side of the Tribune are placed works of the Tuscan school. In the first or smaller of the two, the pictures most deserving of notice are the following:—

1st Room (5).—*Andrea del Sarto:* 1147. Portrait of himself: 1152.—*Frà Bartolommeo:* The Saviour floating in air, supported upon two angels and a cherub.—*L. da Vinci:* 1157. A portrait, at one time called that of Raphael. 1159. Medusa's head. Considered, however, by Burckhardt to be not even a copy of Leonardo's work, but merely painted from Vasari's description, perhaps by one of the Caracci; Mündler suggests *Lomazzo.*—*Frà Angelico da Fiesole:* Three pictures: 1162. Presentation of the infant St. John the Baptist to Zacharias; 1178. Marriage of the Virgin; 1184. Death of the Virgin: interesting pictures full of figures. In the last the corpse of the Virgin is seen extended on a bier: above the body is a figure of our Lord in Glory blessing the corpse, and holding a small figure, allegorically representing the soul of the Virgin, in his arms.—*Frà Filippo Lippi*, or, according to others, *Masaccio:* 1167. An Old Man, painted in fresco with great truth.—*Cigoli:* 1172. St. Francis receiving the stigmata.—*Carlo Dolci:* 1176. St. Lucia, in a red mantle, with a wound in her neck.—*Pietro di Cosimo:* 1246. Perseus delivering Andromeda.—*M. Albertinelli:* 1183. The Dead Christ surrounded by the Marys.—*G. da Pontormo:* 1198. The Nativity of the Baptist, painted on the bottom of a wooden dish. 1220. Portrait of the artist.

In the 2nd Room (6) are the following pictures:—

Sandro Botticelli.—1231 and 1236. Two Stories of Judith.

Jacopo da Empoli.—1261. St. Ives reading the petitions of widows and orphans.

Ridolfo del Ghirlandaio.—1275. San Zanobio raising a dead child; excellent in each figure, in the grouping, and in the fulness with which the story is told.—The companion picture, 1277, represents the Translation of the Body of the Saint, which gave rise to the miracle commemorated by the column near the Baptistery (p. 17). These two pictures have great variety of action and power of expression, and aim at tone and colour quite Venetian.

Mariotto Albertinelli.—1259. The Visitation of St. Elizabeth. The two fine figures of the Virgin and St. Elizabeth approach, in style, to Frà Bartolommeo, with whom Albertinelli was in early life a fellow-student and a friend. This picture partakes largely of the colour of the best time as well as form, if we except the error, common to the school, of making colour stronger in the shade than in the light. It is exceedingly fraught with feeling; the Virgin is the personification of delicacy, modesty, and self-possession in a female of fine and elegant form in figure and drapery." . . . . There is below it a Predella of three small pictures exhibiting the Annunciation; the Visit

Christ lying on the ground, with Joseph and Mary praying before him; and the Presentation in the Temple.

Andrea del Sarto.—1254. St. James and two Children in the dress of Penitents.

Pontormo.—1266. Cosimo il Vecchio, Pater Patriæ; in the "abito civile" of a Florentine citizen, a red velvet vestment and berretta. Before him is a laurel branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two grandsons, Giuliano and Lorenzo.—1267. A full-length portrait of the same.—1282. Joseph presenting his father to Pharaoh, a long picture, containing many pleasing groups of figures, an Indian rhinoceros, and an octagonal edifice in progress of construction; and 1249, Joseph accused by Potiphar, and carried to prison.

Vasari.—1269. Lorenzo de' Medici. Vasari made up the portrait, not merely in countenance, but in costume, from the best contemporary paintings and drawings he could find. About the figure are many allegorical accessories, of which it might have been difficult to guess the meaning, had not the interpretation been furnished by the artist himself. Lorenzo is seated near a species of pilaster, against which is a very grotesque head, representing (as Vasari informs us) Falsehood biting her own tongue. A Mask with a vase standing upon its forehead still more perplexingly signifies Vice conquered by Virtue. An antique lamp burning denotes the illumination which Lorenzo's successors received from his virtues.—1281, Portrait of Alessandro de' Medici, the first Duke of Florence, is equally full of recondite meanings. Of these it may be sufficient to notice that his seat has three legs, as a perfect number, each leg being composed of three *terms*, whose arms are amputated, to represent that the people have neither arms nor legs. In the centre will be discerned a head, with bands issuing from its mouth, to show how the Republic was bridled by the strong castle erected by the Medici (see *Fortezza da Basso*); and the red drapery cast upon the seat indicates the shedding of the blood of those who were opposed to them. The swarthy complexion, thick lips, and black hair, testify the Moorish blood of Alessandro's mother.

Bronzino.—1271. The Descent of our Saviour into Hades; considered the *chef-d'œuvre* of Bronzino. It originally stood in the Zanchini chapel at the church of Santa Croce.

Frà Bartolommeo.—1265. The Virgin and Child, on a Throne, surrounded by several Saints and Protectors of the city of Florence. On one side is Sta. Reparata, holding a palm-branch. One of the noblest designs of this great artist. This picture, intended for the hall of the council in the Palazzo Vecchio, remained in this state of cartoon at the artist's death in 1517.

Leonardo da Vinci.—1252. The Adoration of the Magi, a mere sketch, very interesting, as showing how this great artist commenced his pictures. "The board was carefully prepared with a white ground, in gesso, or plaster of Paris, on which the design was freely drawn. It was then passed over with dark colours, thus acquiring a deep tone at the commencement." Some of the heads are made out with great character, but not proceeded far with.

Cigoli: 1276. The Martyrdom of St. Stephen.—*Il Sodoma:* 1279. Martyrdom of St. Sebastian; a finely drawn and expressive figure.—*Filippino Lippi:* 1268. The Virgin enthroned, with 4 Saints below, and 2 lovely Angels bearing a crown in the air above; the accessory ornaments are very elaborate and beautiful. 1257. The Adoration of the Magi: a fine and very characteristic specimen, with a great number of figures, portraits, costumes, and an extensive landscape behind.—*Piero di Cosimo:* 1250. The Assumption of the Virgin.—*Vanni:* 1283. A good Deposition.—*Beliverti:* 1274. Joseph and Potiphar's Wife.—*Il Volterrano:* 1251. Portrait of Frà Paolo Sarpi.—*Artemisia Lomi Gentileschi:* 1258. Judith slaying Holofernes—a horrid picture to have been painted by a female.

In the 3rd Room (6') of the Florentine School, called of the *Antichi Maestri*, are:—

Sandro Botticelli: 1299. Seated figure of Strength.—1303. A good Madonna and Child, with a choir of Angels.—1293. A circular painting of the same subject.—1288. Calumny, an allegorical subject, as described by Lucian.—1286. Adoration of the Magi; "the best composed historical work of the painter."—*Antonio di Pollajuolo:* 1301. Three Saints.—1306. Figure of Justice.—*D. Veneziano:* 1305. Madonna with 4 Saints; the only existing work of the painter.—*Benozzo Gozzoli:* 1302. A predella of 3 subjects: the Ecce Homo, the Marriage of St. Catherine, and 2 Saints.—*Luca Signorelli:* 1298. An indifferent predella, with the Annunciation, the Nativity, and Adoration of the Magi.—*Francesco di Giorgio:* 1304. A predella of 3 subjects relative to the life of St. Antony.—*Pietro della Francesca:* 1300. Two very interesting portraits of Federigo di Montefeltro, Duke of Urbino, and Beatrice Sforza, his wife.—*Dom. Ghirlandaio:* 1297. An Adoration of the Magi, dated 1487.—1295. The Virgin enthroned, with the infant Saviour, and archangels on each side, with SS. Zanobius and Justus kneeling below; a fine painting on panel, and in *tempera*. Executed about 1480, it long stood in the convent of la Calza, from the inmates of which it had been purchased by the British Government for the National Gallery; but in consequence of the refusal of the Tuscan authorities to permit its exportation, it was removed here in 1857.—*Bacchiacca:* 1296. Predella of 3 subjects from the life of Acasius, a Roman soldier of the time of Adrian: 1. The Victory of Adrian assisted by Angels; 2. Acasius, instructed by Angels, is baptized; 3. Acasius and his companions crucified on Mount Ararat.—*Frà Angelico da Fiesole:* 1294. Predella of St. Peter preaching, the Adoration of the Magi, and a subject from the life of St. Mark.—1290. The Coronation of the Virgin, one of the very elaborately finished paintings of Frà Angelico; the Virgin and Saviour are surrounded by numerous Saints and Angels, each rendered, on a gold ground, with all the care of the most minute miniaturist.—*Giovanni da Milano:* 1293. Ancona in 10 compartments containing figures of Saints.—*Lor. di Credi:* 1287. The Virgin before the infant Saviour and St. John.—*Filippo Lippi:* 1307. A good small Madonna.—Curious painted pulpit, the subjects being Triumphs of Death and Love as described by Petrarch. These paintings are attributed to *Il Bello.*—1288 *bis.* An Annunciation, ascribed to *L. da Vinci,* but given by Crowe and C. to *R. Ghirlandaio,* and by Mündler to *L. da Credi.*

In a Room (7) which opens out of the S. side of the Tribune are some smaller works of the other Italian schools, amongst which the following may be noticed:—

Albano: 990. Venus reposing, surrounded by Cupids, some shooting at a target in the form of a heart suspended from a tree, others making arrows; 1094. Rape of Europa.—1022. St. Peter delivered by the Angel out of Prison.—1023. The Flight out of Egypt.—*Salvator Rosa:* 1005. A sea-piece with rocky foreground; a fine landscape with a foreground of rocks, round which a river flows.—*Cignani:* 1011. The Virgin, with the infant Jesus giving her a rosary.—*Guercino:* 1040. Landscape with men and women singing.—*Dosso Dossi:* 995. Massacre of the Innocents.—*Solimena:* 1074. Diana bathing.—*Garofalo:* 1038. Annunciation.—*Andrea Mantegna:* 1025. Madonna with a rocky landscape.—*Caravaggio:* 1031. The Head of Medusa.—*Mazzolini da Ferrara:* 1034. The Circumcision; and also 1030 and 1032.—*Marco Palmezzano:* 1095. A Crucifixion.—*Parmegianino:* 1006. The same subject, very characteristic of this master's style.—*Garofalo:* 1038. The Annunciation. In this room, upon a table of oriental alabaster, is a small statue of a sleeping Cupid, considered to be a work of Greek sculpture. His languid hands scarcely hold a bunch of poppies; near him is a grasshopper, just yielding to his influence. Nothing can be more just than the expression of sleep in the countenance of the little divinity.

Between the room last described and the S. end of the E. corridor are 4 others which contain the pictures of the French, Flemish, German, and Dutch

[illegible]

[illegible].—Two portraits [illegible] Albert and the Countess of Alby: at the back of the latter are painted Albert's [illegible] *[illegible]*.—V. Allegorical [illegible] *Galli Carretti Tiepolo, Venice*, 18 Agosto, 1754.—[illegible] *Pourbus*: Tasso finding his lacker's sword at Tresse: "the only genuine mythological work of the painter in Italy; not remarkable, and very dark. — *Mieris*. — *Lorrillière*: 674. Portrait of Poussin.—675. *Philippe de Champagne*: Portrait of a man dressed in black.—[illegible]. The Calling of St. Peter.—*Rigaud*: 674. Portrait of [illegible].—*Gagnereau*: 690. A Lion-hunt.—693. A Charge of Cavalry.—*Borgognone*: 651, 652, 654. Battle-pieces. *C. Dufresnoy*: 694. Death of Socrates. — *Janet*: 667. Portrait of Francis I. on horseback.

German and Dutch Schools.—(8" and 8") *Denner*. 764. Man in a fur dress and cap.—*A. Dürer*: 777. Head of St. James, in *tempera*.—*Rubens*: 812. Venus and Adonis.—*Claude*: 744. Seaport at sunset, very fine: on the rt. is a palace representing the Villa Medici at Rome.

A. Elzheimer: 771. 10 small pictures of Apostles and Saints.—*Holbein*: 765. Portrait of Richard Southwell, Privy Councillor to Henry VIII.—799. id. of Thomas More.—784. id. of Zwinglius. — *Peter Neefs*: 702. Interior of a Church. 767. The Death of Seneca. — *Gerard Dow*: 786. The Schoolmaster. — *A. Mignon*: 792. Fruit. — *Memling*: 703. Virgin and Child, with two angels, one playing a violin, the other a harp; a beautiful little picture.—*L. Cranach*: 847. Luther and Melanchthon.—845. John and Frederick, Electors of Saxony.

751. St. George.—*R. van der Weyden*: 795. The Entombment.

Dutch and Flemish Schools.—(8") *F. Mieris*. 5[illegible]. The [illegible].—*Ad. v. [illegible]*. 5[illegible]. Man with a lantern.—*Fa[illegible]*. 5[illegible]. A [illegible].—*Rem[illegible]*. [illegible] Peasant's Family.—*Ad. v. der Werff*. [illegible] Judgment of Solomon: a Nativity.—*Rembrandt*: [illegible]. Moses striking the rock—904. [illegible] of the Shepherds—*J. Ruy[illegible]*. [illegible].—*G. Dou*: 926. [illegible] School.—*G. Metsu*: 972. The [illegible].—[illegible]. The Lace-layer.—*Jan [illegible]*: [illegible]. The Painter with his Family.

At the E. end of the S. Corridor is the

Cabinet of Gems. [illegible]. Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni*, surnamed "*delle Corniole*," from the cornelian upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these Cinque-cento productions have been mistaken for antiques. This apartment has much beauty. It is supported by four fine columns of alabaster and four of verd'-antique, and the gems are contained in six presses, or cabinets, each with a number. A few of the more important works may be more particularly pointed out:—In Cabinet I., to the rt. on entering, a vase cut out of a block of lapis-lazuli, nearly 14 inches in diameter.—Two bas-reliefs in gold, by *Gio. Bologna*.—Cabinet II. A vase of sardonyx, with the name of Lorenzo de' Medici engraved on it.—A casket of rock crystal, on which are admirably engraved the events of the Passion of our Saviour, in 24 compartments, executed for Clement VII. by *Valerio Bello*, called *il Vicentino*, the best artist of his day (1532) in works of this kind. The artist's daughter assisted him in this exquisite work, which was sent as a present from the Pope to Francis I., on the marriage of his niece Catherine de' Medici with the Duke of Orleans, afterwards Henry II. —Three bas-reliefs, in gold, by *G. Bologna*.—Cabinet III. A species of shrine, containing the portrait of Cosimo I.,

made up of enamel and precious stones. —A tazza of lapis-lazuli, with handles of gold, enamelled and mounted with diamonds.—A cup of rock crystal with a cover of gold enamelled, both attributed to *Benvenuto Cellini.*—Cabinet IV. Small group of Venus and Cupid, in porphyry, by *P. Maria di Piscia.* Cabinet V.—A bas-relief in gold, representing the Piazza della Signoria, by *Gio. Bologna.*—Two beautiful small statues, St. Peter and St. Paul.

Venetian School (12).—A large door out of the W. Corridor opens into two rooms, in which are contained pictures of the Venetian School. The finest of these are, in the 1st Room —*Giorgione:* 571. Portrait of General Gattamelata, attended by his page. It could not, by the dates, have been painted from the life, and it is damaged, but interesting as a portrait of a man so celebrated in history. Mündler considers it to be by a pupil of Mantegna, perhaps *Fr. Carolo.*—*Titian:* 576. Portrait of the sculptor Sansovino, in black, the right hand resting on a marble head.—*Morone:* 580. An Old Man.—584. A fine full-length portrait (1563), the arm extended over a burning urn.—*Gio. Bellini:* 581. Dead Christ, in chiaroscuro.—*Il Moretto:* 592. Venus and her Nymphs weeping for Adonis.—*Bassano:* 595. His own Family: a large party, all engaged in playing on various instruments, and singing. Titian and his wife are introduced in the background.—*Paul Veronese:* 596. Esther before Ahasuerus, a rich and grand picture, full of fine figures.—*Tintoretto:* 601. Portrait of the Venetian admiral Venierio, in armour, with his right hand on his helmet.—*Titian:* 597 and 605. Francesco Maria della Rovere, Duke of Urbino, and Eleanor his wife, two noble portraits.—Between are, 600 to 603, four heads, one by *Paul Veronese,* one by *P. Bordone,* one by *Tib. Tinelli,* and another by *Campagnola.*—*Cima da Conegliano:* 582. A Holy Family. —*Paul Veronese:* 587. Martyrdom of St. Justina.—*Titian:* 588. Virgin and Child surrounded by Seraphim.—*Tintoretto:* 595. Christ entering Jerusalem.

In the 2nd Room are—*Jac. Bassano,* 610. Two Dogs.—*Titian,* 609. Sketch for the Battle of Cadore, one of the pictures destroyed in the fire at the Doge's palace.—618. The Virgin and Infant Christ.—614. Giovanni de' Medici delle Bande Nere, father of Cosimo I., painted after his death. The countenance is marked by severity, extreme sagacity, and acuteness. The helmet and cuirass shine as if reflecting the light of the sun.—626. The Flora, a portrait of a lady with bright auburn hair and fair complexion, and flowers in her left hand.—*Bonifazio:* 628. The Last Supper.—*Girol. Savoldo:* 645. The Transfiguration.—*Tintoretto:* 617. The Marriage at Cana.—*Pordenone:* 616. Conversion of St. Paul.—*Morone:* 642. Portrait of A. Panetra, an old man seated, with a book in his hand.—*Sebastiano del Piombo:* 627. A warrior; ascribed by Mündler to *B. Schidone.*—*Morone:* 629. Portrait, having a book in front.—*Giorgione:* 621. Moses proving the burning coals and the gold.—630. Judgment of Solomon. —631. Saint above an altar by a lake. All these 3 pictures, according to Mündler, are painted with Paduan hardness and brilliancy, and are in the style of *Busiti.*—*Il Moretto:* 639. Man playing on a guitar.—*P. Veronese:* 636. Crucifixion.—*Tintoretto:* 638. Fine Portrait of the sculptor Sansovino in his old age, a compass in his hand.—*Giorgione:* 622. Portrait of a Knight of Malta, holding a chaplet; ascribed by Mündler to *P. della Vecchia.*—*P. Bordone:* 613. Portrait of a man in black, with red hair.—*Titian:* 648. Catherine Cornaro, Queen of Cyprus, in a full Greek dress, a gemmed crown upon her auburn hair; the representation of the wheel, the instrument of martyrdom of her patron saint.

Portraits of Painters (18, 19): most of them are autograph, or painted by the artists themselves. As the names are affixed to each it will be useless to give the numbers. The collection was begun by the Cardinal Leopoldo de' Medici, and has been continued to the present time. Amongst the most striking are the following:—Raphael. A beautiful young head. This very

remarkable painting was executed in 1504, when he was about 23 years old, and it is supposed that he left it with his relations at Urbino. The hair is chestnut brown, and the eyes dark.—*Giac. Romano.* A striking portrait on paper, in black and red chalks.—*Filippino Lippi*, or, according to some, *Masaccio.* Head like those in his frescos, not in costume and character.—*G. Bellini.* Small, with a large red cap.—*L. da Vinci.* Exceedingly grand, and esteemed one of his best and most carefully painted works.—*M. Angelo.* In a flowered dressing-gown; but not supposed to have been painted by himself.—*Titian, Tintoretto,* and *Bassano.* All fine portraits of old men.—*And. del Sarto.* Executed just before his death, at 42 years old.—*Pietro Perugino.* One of the most remarkable in the collection for its execution, character, look of bonhomie, and good-humoured expression.—*Parmigianino.* "The real Bell' Uomo of rank, one of the best in the collection."—*Hans Holbein.*—*Guido.* A Flemish-looking head, in a large round hat.—*Guercino.* Honestly showing his own squint, whence his nick-name; well executed.—*Domenichino.*—The *Caracci.* Five portraits, three of *Annibale.*—*van Dyck.*—*Rembrandt.* Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged.—*Gerard Dou.* A beautifully-finished picture. The artist, with a hat on, and holding a skull in one hand, is looking out of a window: the accessories beautifully painted.—*Quintin Matsys and his Wife:* the latter behind that of the painter himself. Interesting in costume, and pleasing in expression.—*Sir Godfrey Kneller.* In an immense wig and full dress.—*Alessandro Allori.* Very good; so also *Cristoforo Allori.* In different styles, but all very good, are *Mieris, Antonio More, Gerardson, Honthorst,* and *Albert Dürer.* The English painters are represented by *Jacob More, Reynolds, Northcote, Harland, Brockedon,* and *Hayter.* One of the last portraits placed here is that of the Florentine painter *Benvenuti.*

In the centre of the large room is a celebrated Medicean Vase, found in the Villa Adriana near Tivoli, and on which is sculptured the Sacrifice of Iphigenia; and in a niche is placed the statue of Cardinal de' Medici, the founder of the collection.

Hall of Inscriptions (21).—These, which are numerous, are arranged in classes by Lanzi. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are placed round the room. The most striking are the following:—

254. A Priestess, fully draped; the head and left hand are modern.—262. Bacchus leaning on Ampelos, a duplicate of a group at Rome: it stands in the middle of the room on a pseudo-Egyptian altar, in red granite, of the time of Hadrian, with reliefs representing an Isis procession.—263. A very fine Mercury.—266. Venus Urania, half draped: the remains of colouring may yet be seen in the hair and head-dress.—265. Venus Genitrix or Euterpe: a fine statue.—Here are also some curious small cinerary urns; and several statues and busts: among the latter there is an interesting one of Plato. Inserted in the wall are:—282, an alto-rilievo of the Emperor Gallienus going to the chace; and opposite, 291, a large bas-relief, representing, according to Gori, Earth, Air, and Water, personified by three female figures.

Hall of the Hermaphrodite (20*a*). 306. The statue from which this hall derives its name is lying upon a lion's skin. The legs have been skilfully restored. The ancient portion is very fine. The position is the same as in the more celebrated statues in the Louvre and the Villa Borghese.—308. Ganymede; a torso converted into a very beautiful entirety by *Benvenuto Cellini:* head, arms, feet, and the eagle, are from his chisel, and of exquisite beauty.—310. The Infant Hercules strangling the serpents.—307. A fragment of a torso in green basalt.—320. Statue in Parian marble of the Genius of Death, the torso and head alone ancient.—323. Cupid and Psyche. "The group of Cupid and Psyche, interesting from the beauty of youthful male and female forms and harmony of lines, is an alle-

gory of the Pythagorean philosophy, representing the union of Desire and the Soul." *Flaxman.*—315. Fine torso of a young Hercules or Faun; considered by some as not inferior to the Belvedere Torso.

Above, fixed against the wall, is—335. A *mask*, the head of a satyr, the first production of Michel Angelo, at the age of 15 years.—318. A fine colossal head of Alexander the Great, "casting up his face to heaven with a noble air of grief or discontentedness in his looks," called Alexander "the dying." Alfieri wrote a fine sonnet on it.—314. A colossal head of Juno.—316. Bust of Antinous.—334. An alto-rilievo representing a wearied traveller reposing.

Gems, Miniatures (20 b).—Opening from the Hall of the Hermaphrodite is a small room containing the most valuable specimens of cameos, cut stones, &c., in the Museum. They are arranged in 12 cases. Case I. 3. Large cameo representing Antoninus Pius sacrificing at the altar of Hope.—7. Cupid riding on a lion, cameo by the Greek artist *Protarchos*. Case II. 40. Gold work, by *B. Cellini*.—51. Head of Zeus. Case III. 86. Head of Augustus.—109. Vespasian.—114. Livia. Cases V. and VI. contain later cameos, and the portraits of celebrated personages. Cases VII. to X. contain old gems. Cases XI. and XII. newer ones. Case XII. 371. Bust of *Savonarola*, by *G. delle Corniole*, with an inscription describing him as a prophet and martyr.—373. Leo X., by *P. Maria da Pescia*. The collection of gems bequeathed by Sir W. Currie in 1863 is preserved here. Also six magnificent Niellos, by *Maso Finiguerra*, intended for altar Paces to be kissed by the faithful, one of which, representing the Coronation of the Virgin, is perhaps the finest specimen in this branch of art ever executed, the other 3 the Crucifixion, &c. The series of ancient gems is very extensive, nearly 4000 in all; to enable the visitor to study them with greater advantage, casts of the Intaglios exhibited are placed in drawers beneath. The relief of the head of Dante, taken after death, and which was bequeathed by the late Marquis Carlo Torrequiano, is preserved here.

Hall of Baroccio (21).—*Bronzino:* 158. Deposition from the Cross.—*Velasquez:* 210. Philip IV. of Spain on horseback; said to be the likeness sent to Pietro Tacca, from which he executed at Florence the statue in bronze, formerly in the Buen Retiro, but since 1844 in the Plaza del Oriente, at Madrid.—*Guido:* 162. Sibylla Cumæa.—*Baroccio*, 169. The Virgin interceding with Christ, a picture called the "Madonna del Popolo."—*Ales. Allori:* 193. Giuliano de' Medici, Duke of Nemours, a copy from Raphael.—179. Marriage in Cana.—*Rubens:* 180. Portrait of Helena Forman, his second wife.—197. Portrait of Elizabeth Brandt, his first wife; in her right hand is a book.—216. Bacchus with a Nymph, Pan, &c.—*Sustermanns:* 192. Portrait of a man.—*Carlo Dolci:* 186. Mary Magdalen. 207. The portrait of Felicia, second wife of the Emperor Leopold, dated 1675; she is represented as Galla Placidia, placing the crucifix on a pedestal occupied by a Pagan idol. 165. S. Louis d'Anjou, with the Virgin, and the Beata Solomea above.—*Sassoferrato:* 191. The Virgin of Sorrows.—*van Dyck:* 196. Portrait of Margaret of Lorraine.—*Porbus the Younger:* 164. Portrait of the sculptor Francavilla.—*Honthorst:* 190. The Infant Saviour in the Manger.—*Ann. Caracci:* 170. Portrait of a Carthusian Monk.—222. *Cigoli*, St. Francis.—*Salaino:* 211. The Infant St. John, with the Virgin and St. Anna, in the style of Leonardo da Vinci.—*Giuliano Bugiardini:* 213. A good Madonna, in the style of F. Francia.

In this room are four tables of Florentine Mosaic. The finest is the octagonal one in the centre. It is the richest work of the kind ever made. It was begun in 1613, from the designs of *Ligazzi* and *Poccetti*, and occupied 22 workmen during 25 years, being completed in 1638. It cost 40,000 sequins.

Hall of Niobe (22).—The fine figures of *Niobe and her Children* were discovered near the Porta S. Paolo at Rome some

[illegible] previous to 1861. Mr. [illegible] has [illegible] that they most probably were originally arranged on the [illegible] [illegible] a drawing [illegible] [illegible] will be found [illegible] of the [illegible] [illegible] have been supposed to be the [illegible] statues of Niobe. [illegible] Pitti [illegible]. They were [illegible] at the Villa Medici, and brought to Florence in 1775. The Sala in which they are placed is a like [illegible] [illegible] by the [illegible] [illegible] [illegible] but it is not well lighted for sculpture, but are the statues well arranged, and the effect of the group is injured by the figures being too scattered. They are [illegible] in number, but all of equal merit. Niobe is the tallest, the daughter of her [illegible], and the dying and opposite the [illegible] are the best in merit. The dying son should be placed next to the daughter who is at the r. of Niobe, and will [illegible] [illegible] [illegible]. The second [illegible] [illegible] [illegible] [illegible] supposed [illegible] to have formed part of the group of Niobe's children, but is a [illegible] figure.—"I saw none of them as grand as the group of Niobe. A statue which are now [illegible] and placed [illegible] [illegible] [illegible] [illegible]. Niobe herself, [illegible] of the arm of her [illegible] [illegible] a group; and whether we take it original or not, the contrast of passion, of beauty, and even of crime, is admirable. The dress of the other daughters appears too thin, too transparent, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation which the critics condemn in their forms." *Forsyth's Italy*, p. 42.

Among the pictures in this room are *Rugolers*, 142. A Boar Hunt.—*Rubens*, 146. Henry IV. at the Battle of Ivry; 147. Entry of Henry IV. into Paris after the Battle of Ivry.—*Italy*, 144. Portraits of Prince Rupert, and 143, of General Monk. 148, 152, 158. Four pictures by *Gherardo della Notte*.

[illegible] *Museum* (Sala [illegible]).—Many of the objects formerly here have been removed to the Etruscan Museum in the former convent of S. [illegible]. Via Faenza. There are still to be found:—[illegible] a noted figure in the art of [illegible] discovered at Sanguineto near the lake of Trasimeno, supposed to represent one of the Lucumons, or sacrificial priests of the Etruscan state. An inscription upon the border of the robe, as far as it can be interpreted, gives the name of Aulus Metellus.—Minerva found near [illegible] very beautiful and curious for its costume. It has been changed by time.—In Case [illegible]. The Head of a Horse of the best period of art, it was discovered at Civita Vecchia, and stood formerly in the Ricardi palace, as a fountain, the water being made to issue from the nostrils; it was removed here at Canova's suggestion. In the sides of room [illegible] are 12 glass presses containing specimens of Roman [illegible], one of the finest being a small Cupid Sleeping in Case III.; several of Terra cotta Masks, one of which, Etruscan, was discovered at Velletri in 1830; of Bacchus, Satyrs, Fauns, Hercules, amongst which a very handsome group in Case IV. of Leucothea suckling the infant Bacchus; a miscellaneous series of bronze figures; in Case X. is suspended an eagle of the 14th Roman legion, the number being engraved on one of the wings—a very interesting relic; different utensils connected with sacred rites, strigils, mirrors, &c., and a fine series of bronze lamps and candelabra; Roman and Greek arms and helmets, on one of which, found near the site of Cannæ, in Apulia, is what is supposed to be a Punic inscription; spear-heads, fibulæ, ocreæ, weights, measures, bakers' and tile-makers' stamps, bronze vases and utensils, Roman, Greek, and Etruscan; some curiosities of the early Christian and mediæval periods, one of the most remarkable being an ivory diptych of Basilius, consul A.D. 542. This is a curious relic, for in Basilius the last shadow of the consular dignity expired. Some wood-carvings of crosses and reliquaries; a small ivory statue of St. John the Baptist; several diptychs, &c. On

the wall of the western gallery are several portraits, chiefly of females, in gouache, brought here from the Villa of Poggio Imperiale.

Feroni Gallery (24).—Many of the pictures in this collection are attributed to celebrated masters. Among them are:—*Carlo Dolci:* a Madonna, called *del dito.*—*N. Poussin:* a landscape.

Medals.—This very valuable collection, of about 80,000 medals and coins, is kept in the Director's apartment (28), opening out of the corridor of Tuscan mediæval sculpture (13), but will soon be removed to the rooms (25, 26,) formerly occupied by the drawings of the Old Masters, at the extremity of the W. gallery. It was in great measure formed in the time of Ferdinand II. by an English Roman Catholic ecclesiastic, the Rev. Peter Fitton, a man of rare learning, not only in numismatics, but in other branches of archæology, who quitted England during the Protectorate. It has received repeated additions in every class since his time. Both the ancient and the modern coins and medals are classed according to countries, and chronologically arranged, without reference either to metal or size. The Imperial medals, extending to Constantine Palæologus, are remarkably fine, and amount to about 9000. Perhaps, however, the most interesting portion to a foreigner are the more modern Italian coins and medals, which are rarely found to any extent out of Italy. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the portraits which they exhibit, and the events which they commemorate. The series of coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florin of Florence is peculiarly so; it commences from 1252, and is the earliest specimen of gold coinage in Western Europe. The name of Fiorino (Florin) is derived from the Fiore or flower of the *giglio* or *Iris* impressed upon it.

Out of the W. Corridor opens (17) the communication with the Palazzo Pitti, consisting of a range of galleries, upwards of 700 yds. long, containing a variety of collections, of which the following are the principal:—

Original Drawings of the Old Masters.—The series of original drawings by the great Italian masters is very extensive, commencing with Giotto down to the present time; including the collection presented in 1866 by Prof. Santarelli: it amounts to about 33,000. The portfolios containing those of Fra Angelico, Raphael, Michel Angelo, &c., are particularly worthy of notice. On the walls are exposed the drawings of the masters of the 14th, 15th, and 16th cents., including specimens by the *Gaddis, Frà Angelico, Pessolino, Ghiberti, Gaudenzio Ferrari,* the *Lippis, Benozzo Gozzoli, Mantegna, Sandro Botticelli,* the *Ghirlandaios, Perugino, Leonardo da Vinci, Frà Bartolommeo,* and especially by *Raphael:* amongst which may be particularly pointed out those of the fresco, in the library of the cathedral at Sienna, representing the Journey of Cardinal Piccolomini to the Council of Basil; of the Deposition, in the Borghese Gallery at Rome; and of the St. John in the Desert, in this gallery: by *Giulio Romano, Pierino del Vaga, Daniele da Volterra, Guido, Guercino, Domenichino, Sodoma, Beccafiume,* &c. There are also numerous examples by *Titian, Giorgione, Giov. Bellini, B. Montagna, Andrea del Sarto, Tintoretto,* the *Caracci, Parmegianino, Salvator Rosa, Claude, Albert Dürer, Rubens.* In the centre of the gallery, in glass cases, are some of the finest drawings of the Old Masters for decorative art; amongst them, specimens by *Pierino del Vaga, Giov. d' Udine, Baldassare Peruzzi, Pontormo, Salviati, Cellini, Pellegrino Tebaldi, Vasari, S. Mosca, Filippino Lippi,* &c.,—a most interesting series for decorators of interiors, sculptors on wood, and architects. Photographic copies of the principal drawings of the collection have been made by Alinari, and

may be procured at the different print-shops. From the central windows, overlooking the Arno on either side, are lovely views up and down the river, with its bridges, &c.

Beyond the gallery of original drawings are a succession of narrow passages, containing portraits of members of the House of Medici, which were formerly in the Palazzo Vecchio: most of them are copied from more celebrated originals, but are historically interesting. They extend from Giovanni di Aberardo, the father of Cosimo Pater Patriæ, to the last member of the Grand Ducal line, Gian Gastone. From the last of these corridors are entered another series of narrower passages which surmount the buildings on the S. side of the Arno; they are called the Sale degli Arazzi, are 2 in number, and about 200 yds. long. Their walls are covered with tapestries, most of which were manufactured in Tuscany, some remarkable as works of art. A narrow passage extends from here, of about 90 yds. long. On its walls are water-colour drawings, by *B. Ligozzi*, an artist of the end of the 17th cent. (d. 1695), consisting of animals, birds, fishes, and plants, of no great merit scientifically or artistically. In the last room before reaching the Pitti Palace are small sketches in oil; this opens on a stair which leads to the vestibule that precedes the gallery of the Pitti Palace.

The Pitti Palace.

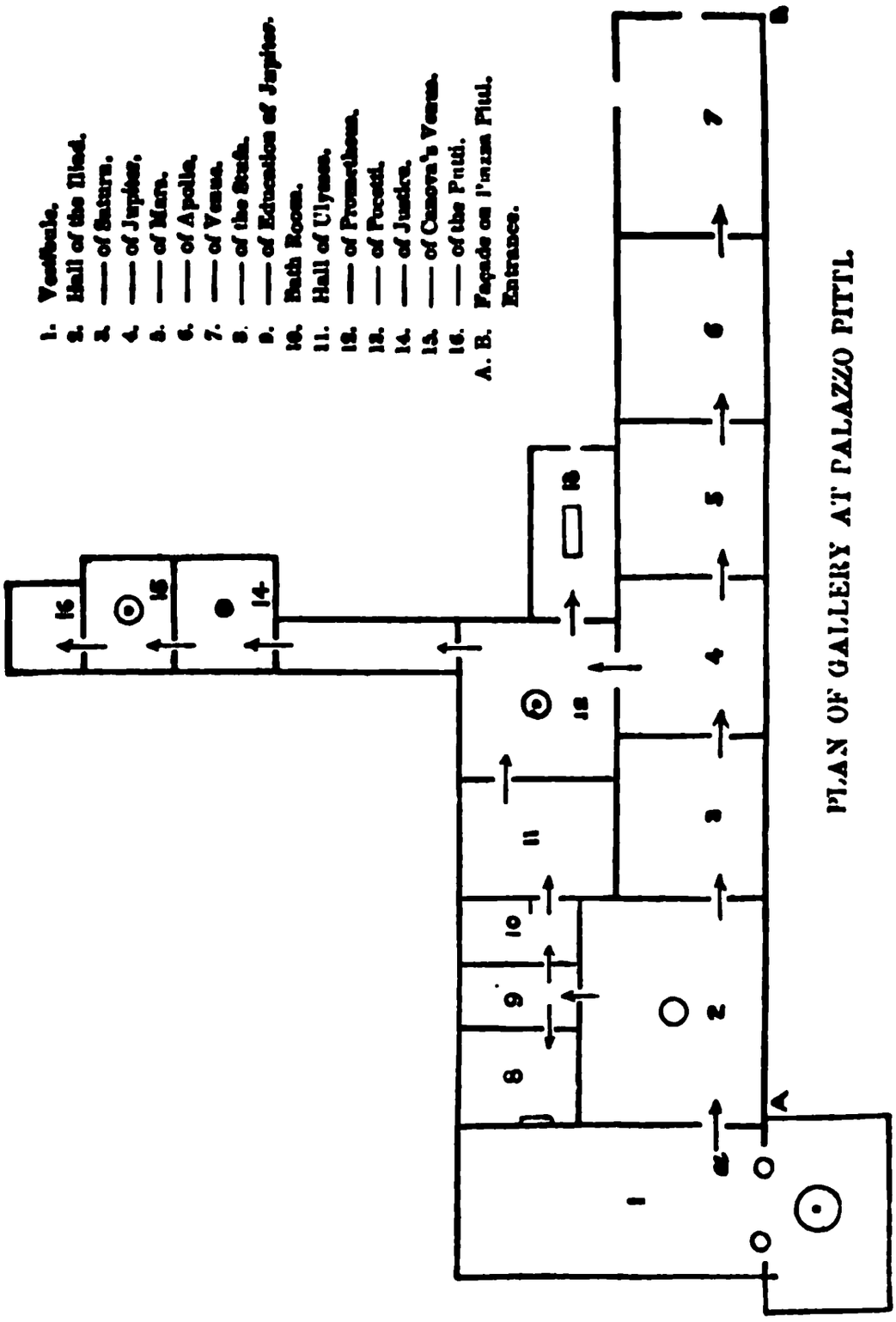
N.B.—The description of the objects in the corridor between this palace and the Uffizi, begins from the latter.

Palazzo Pitti (open on the same days and hours, and under the same regulalations as the Uffizi.)—This splendid palace, until recently the residence of the sovereign, was commenced by Luca Pitti, the formidable opponent of the Medici family, and who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished.—"Luca, though exempted from the fate of the other leaders of the faction, experienced a punishment of a more galling and disgraceful kind. From the high estimation in which he had been before held, he fell into the lowest state of degradation. The progress of his magnificent palace was stopped; the populace, who had formerly vied with each other in giving him assistance, refused any longer to labour for him. Many opulent citizens who had contributed costly articles and materials demanded them back, alleging that they were only lent. The remainder of his days was passed in obscurity and neglect, but the extensive mansion which his pride had planned still remains to give celebrity to his name."—*Roscoe.*

According to popular tradition, this palace was intended by Pitti to surpass that of the Strozzis, which Pitti boasted might stand within his courtyard. *Brunelleschi* was employed to give the designs, about 1435, and he carried up the building to the windows of the second story. It remained some time in an unfinished state, in which it was sold in 1559, by Luca, the great-grandson of the founder, to Eleonora, wife of Cosimo I., who purchased the neighbouring ground, and laid out on it the Boboli gardens. It was continued afterwards by *Bartolommeo Ammanati*, who added the wings and finished the splendid court.

In this court is a somewhat odd assemblage of sculpture. In the grotto under the fountain is a statue of Moses, made up from an ancient torso, by *Corradi*, surrounded by allegorical statues of Legislation, Charity, Authority, and Zeal. At the side of the grotto are Hercules and Antæus (the former a copy of the Farnese Hercules), and Ajax; and at the end of the N. Corridor, a bassorilievo, in black marble, of the mule, which, according to tradition, was to commemorate Luca Pitti's gratitude for the good service it performed in conveying materials for his palace. When Florence was the capital of the kingdom, the King of Italy resided in the Palazzo Pitti.

The chief attraction of the palace is the collection of pictures, which,



PLAN OF GALLERY AT PALAZZO PITTI.

formed somewhat later than that in the Uffizi, has become the finer of the two. The principal part of the collections of Cardinals Leopoldo and Carlo de' Medici were deposited also here. Ferdinand II. made many important additions to it, by purchasing the best paintings then existing in the Tuscan churches. The number exceeds 500; none are bad, and they are, for the most part, seen to great advantage.

The gallery is on the first floor. The rooms are not only most comfortably, but magnificently fitted up with chairs and ottomans, and well heated in winter; each room contains several hand catalogues of the pictures in it, in Italian and French, and a good detailed one is sold at the gallery for 2 fr. 50 c. The entrance is by a door in the low wing on the northern or l.-hand side of the piazza. In the anteroom are a fine antique basin in red Egyptian porphyry, and a handsome Sèvres vase. No difficulties are raised, if permission be sought to copy the paintings. It is obtained by a written application to the Director.

The gallery consists of a series of splendid apartments, the ceilings of

the five, five of which were painted in frescos by *Pietro da Cortona*, about 1641. Each of these is surrounded from the plaster, which according to the fancy of Michel Angelo Buonarroti, the nephew of the great artist of the same name, was to decorate the of the virtues or excellences of Cosimo I. The allegories are exceedingly fanciful, but the general effect is very rich. The door now giving access to the gallery opens into the Hall of the Iliad; but, as the numbers on the pictures commence from the room where formerly the visitor entered by the great staircase of the palace, we shall follow that order in our review of them.

Hall of Venus (7 of plan), the allegory being the triumph of Reason over Pleasure. Minerva rescues from Venus a youth, under the figure of Cosimo I., and conducts him to Hercules.—1 and 20, *Albert Dürer*, more probably *Lucas Cranach*. Adam and Eve.—2, *Salvator Rosa*, an allegorical painting, representing Falsehood by a man holding a mask.—3, *Tintoretto*, Cupid, born of Venus and Vulcan: an early work, with a "full Titianesque golden tone."—5, *Garofalo*, St. James, a beautiful head.—4 and 15, *Salvator Rosa*, Coast Views: both of these fine pictures are of an unusual size, and in a peculiarly bright style.—9 and 14, *Rubens*, two noble Landscapes.—11, *Bassano*, the Martyrdom of St. Catherine, being a modification of the same subject in our National Gallery.—13, *C. Rosselli*, Triumph of David.—16, *Rembrandt*, Portrait of an old Man.—17, *Titian*, Marriage of St. Catherine, and, 18, Portrait of a Lady in a rich dress, called the *Bella di Tiziano*: a splendid masterpiece; evidently the same person as the Venus and the Duchess of the Uffizi.—19, *Spagnoletto*, Martyrdom of St. Bartholomew.—22, *Beliverti*, Marsyas.—26, *Feti*, Parable of the Lost Piece of Money.—27, *Cigoli*, St. Peter walking on the Waters.

Hall of Apollo (6).—The tutelary Deity of Poetry and the Fine Arts receives Cosimo, guided by Virtue and Glory. This ceiling, being left unfinished by Pietro da Cortona, was completed by *Ciro Ferri*. Some of the finest pictures here are—[illegible] Portrait of Archduke Ferdinand Salimbeni.—38, *Palma Vecchio*, the Supper at Emmaus.—39, *Tintoretto*, a Holy Family.—40, MURILLO, Virgin and Child.—41, *Cristoforo Allori*, the Hospitality of St. Julian.—42, *Perugino*, a Madonna.—43, *Francibigio*, a good Portrait.—46, *Cigoli*, St. Francis in meditation.—49, *F. Feti*, Portrait of Prince Leopold, afterwards Cardinal de' Medici, as an infant.—50, *Guercino*, St. Peter resuscitating Tabitha.—51, *Cigoli*, a fine Deposition.—52, *Pordenone*, a Holy Family.—54, *Titian*, Portrait of Pietro Aretino.—55, *Baroccio*, Portrait of Prince Frederick d'Urbino soon after his birth.—56, *Murillo*, Virgin and Child.—57, *Giulio Romano*, a copy of Raphael's Madonna della Lucertola, now at Madrid—58, AND. DEL SARTO, a beautiful Deposition, the Magdalene clasping her hands in agony.—60, *Rembrandt*, Portrait of himself; 59 and 61, RAPHAEL, two Portraits; one of Maddalena; the other of her husband, Angelo Doni, Raphael's friend, and painted when Raphael was twenty-two years of age. These paintings continued in the possession of the Doni family till 1758, and afterwards passed by inheritance to the Marquis de Villeneuve, at Avignon, who, in 1826, sent them to Florence for sale. They were purchased by the Grand Duke for the sum of 5000 scudi; and are justly reckoned amongst the greatest ornaments of the gallery. They have been very carefully and honestly treated, and have suffered less from cleaning than almost any of the other of the paintings by Raphael. The portrait of Angelo Doni is, perhaps, unrivalled for the expression and intelligence of the countenance.—62, *A. del Sarto*, Virgin and Child.—63, RAPHAEL, LEO X., WITH TWO CARDINALS; one his nephew, Giulio de' Medici, afterwards Clement VII.; the other, de' Rossi. In the Naples Museum is a well-known copy of this picture by Andrea del Sarto;—64, *Frà Bartolommeo*, a Deposition.—65, *Tintoretto*, a fine male Portrait.—66, *Andrea del Sarto*, his own Portrait.—67, *Titian*, a Magdalen.

Hall of Mars (5).—The paintings on the ceiling are allusive to the successes of Cosimo in war. Mars appears as the Destroyer: confused Battles by Sea and Land; Victory followed by Peace and Abundance. In this room are—76, *Van der Werff*, Portrait of the Great Duke of Marlborough.—78, *Guido*, St. Peter.—79, RAPHAEL the celebrated MADONNA DELLA SEGGIOLA. The sweetest of all his Madonnas, if not the grandest. Nature, unsophisticated nature, reigns triumphant through this work, highly sought for, highly felt, and most agreeably rendered.—80, *Titian*, Portrait of Vesalius, the celebrated anatomist.—81, *Andrea del Sarto*, one of his finest Holy Families.—82, *Van Dyck*, the Portrait of Cardinal Bentivoglio.—83, *Titian*, Portrait of Alvise Cornaro—84, *Palma Vecchio*, a Holy Family.—85, *Rubens*, his own Portrait, with that of his Brother, and the two Philosophers, Lipsius and Grotius, very fine.—86, *Rubens*, "a large composition of Mars and Venus, allegorical to the consequences of War."—87 and 88, *Andrea del Sarto*, subjects from the history of Joseph and his Brethren,—89, *Paris Bordone*, the Flight into Egypt: according to Mündler, most probably by *Bonifazio*.—90, *Cigoli*, an Ecce Homo, one of his finest works.—92, *Titian*, a Portrait of a Man, name unknown.—94, RAPHAEL, a Holy Family, called the *Madonna dell' Impannata*, injured by cleaning and retouching. It derives its name from the window of paper in the background—96, *Cristofano Allori*, Judith with the Head of Holofernes, a masterpiece of colouring.—97, *Andrea del Sarto*, an indifferent Annunciation.—99, *Guercino*, St. Sebastian.—100, *Guido*, Rebecca at the Well—102, *B. Luini*, a Magdalene—104, *Luca Giordano*, the Conception. There is a beautiful table of Barga jasper in this room.

Hall of Jupiter (4).—Hercules and Fortune leading Cosimo into the presence of Jupiter. Here are:—111, *Salvator Rosa*, the Conspiracy of Catiline.—112, *Borgognone*, fine Battle-piece.—113, *Michel Angelo*, the Three Fates; perhaps designed by the great artist, but executed by *Rosso Fiorentino*.—118, *Andrea del Sarto*, his own and his Wife's Portraits.—123, the Assumption, or the Virgin in Glory, with saints below.—124, the Annunciation.—122, *Garofalo*, the Sibyl announcing to Augustus the Advent of Christ.—125, FRÀ BARTOLOMMEO, St. Mark. This colossal figure is a very extraordinary production, exhibiting a greatness and grandeur of style with much simplicity; the drapery is a marvellous work.—129, *Mazzolino di Ferrara*, a small pretty picture of the Woman taken in Adultery.—131, *Tintoretto*, a fine Portrait of Vincenzo Zeno.—133, *Salvator Rosa*, one of his finest Battle-pieces.—134, *Paul Veronese*, our Saviour risen, appearing to the Marys.—140, *L. da Vinci*, a portrait of a Lady holding a book, most beautifully executed. This lovely figure, known as the *Monaca di Lionardo*, was long in possession of the Nicolini family, from whom it was purchased for the Gallery by Leopold II.: according to Mündler, much too weak for Lionardo.—141, *Rubens*, Nymphs assailed by Satyrs.

Hall of Saturn (3), to whom Cosimo, now in mature age, is conducted by Mars and Prudence, to receive the crown offered by Glory and Eternity.—149, *Pontormo*, Portrait of Ippolito de' Medici.—150, *van Dyck*, Portraits of Charles I. and of Queen Henrietta Maria.—151, RAPHAEL, POPE JULIUS II. A portrait so different in the character of its execution from that of Leo X., that it is with difficulty one can conceive the same man could paint both. Equally strong in character, as to position and aspect, fuller in line, richer in colour, more free in execution, and, in short, more like to nature. The Julius of the Uffizi Gallery differs from this, and corresponds more with the others. It has not the air of a copy; its beard is rendered, like that in the English National Gallery, in straight lines.—152, *Schiavone*, the Death of Abel.—156, *Guercino*, the Virgin and Child.—157, *Lorenzo Lotto*, the Three Ages of Man.—158, RAPHAEL, Cardinal Bibbiena: character is strongly marked. There is a duplicate of this portrait at Madrid.—159, *Frà Bartolommeo*, a

Saviour risen, with the 4 Evangelists.—163, *Andrea del Sarto*, the Annunciation.—164, PERUGINO, the DEPOSITION or ENTOMBMENT, one of his finest compositions.—165, RAPHAEL, the MADONNA DEL BALDACCHINO; the Virgin and Child enthroned, with four Fathers of the Church: it is supposed to have been retouched by *Cassana*.—166, *Annibale Caracci*, the head of an old man, not quite finished.—167, *Giulio Romano*, Apollo and the Muses.—171, *Raphael*, Portrait of Tommaso Fedra Inghirami. He is represented as secretary to the conclave in which Pope Leo X. was elected.—172, ANDREA DEL SARTO, DISPUTATION ON THE TRINITY, represented by 4 fine figures of SS. Benedict, Lawrence, Dominick, and Francis.—174, RAPHAEL, THE VISION OF EZEKIEL. "A sublime and beautiful little picture. Smallness of dimensions is not accompanied by smallness of treatment. Minute imitation is not found in this picture, diminutive as it is."—*Eastlake*.—178, *Guido*, Cleopatra.—179, *Sebastiano del Piombo*, the Martyrdom of Sta. Agata.

Hall of the Iliad (2).—The ceiling painted by *Sabatelli*, about 30 years ago: in the lunettes the artist has united his allegories to the Homeric poem.—184, *And. del Sarto*, Portrait of himself; of which there is a replica in the Uffizi, not so rich as this.—185, *Giorgione*, a Concert of three figures.—188, *Salvator Rosa*, Portrait of himself,—191 and 225 ANDREA DEL SARTO, two pictures of the ASSUMPTION, placed opposite to each other. In the first of these fine paintings he has introduced his own portrait, as well as that of the donor, in the foreground. In the second is also the portrait of the donor, a prelate. In both the grouping is the same. According to a tradition, after he had begun the first, the panel cracked; and he was so much disheartened, that he abandoned the work, leaving it unfinished, and began and completed the second.—192, *Scipione Gaetano*, Portrait of Mary de' Medici, Queen of France.—200, *Titian*, a full-length portrait of Philip II. of Spain.—201, Portrait of Cardinal Ippolito de' Medici, as commanding officer of the Pope's Hungarian legion.—206, *Angiolo Bronzino*, Portrait of Francis I. de' Medici.—207, *L. da Vinci*, Portrait of a Jeweller: according to Mündler; by *L. di Credi*.—208. FRÀ BARTOLOMMEO, THE VIRGIN ENTHRONED, a magnificent composition,—212, *Bronzino*, Portrait of Cosimo I. 214, *Baroccio*, copy of Correggio's St. Jerome.—217, *Carlo Dolci*, St. John the Evangelist.—218, *Salvator Rosa*, a Warrior.—219, *Perugino*, the Virgin and St. John in adoration of the infant Saviour: much painted over.—220, *An. Caracci*, our Lord in Glory.—227, *Carlo Dolci*, Sta. Martha.—229. *Raphael*, Portrait of a Lady.—230, *Parmegianino*, The Madonna del Collo lungo is the very excess of style in grace of composition even to affectation.—231, *Lanfranco*, an Assumption.—233, *Pontormo*, St. Antony.—234, *Guercino*, Susanna and the Elders.—235, *Rubens*, a Holy Family. The marble group in the centre of this room is a good work by *Bartolini*.

The *Stufa* (8), an elegant cabinet; the walls painted by *Pietro da Cortona*, with allegories allusive to the four ages of man, and the four ages of the world. The vaulting is by *Rossellino*—Virtues and Fame. In this chamber are two bronze statues of Cain and Abel, by *Dupré*, and 4 antique marble statues. A green porphyry column supports a vase.

Hall of the Education of Jupiter (9), painted by *Catani*.—Of the pictures here several are by unknown artists; amongst those called *anonymous* in the catalogue is, however, an excellent one, 245, which some attribute to *Raphael*. It is the portrait of a lady with a veil on the head, somewhat in the Genoese fashion.—243, *Velasquez*, Equestrian portrait of Philip II.—256, *Frà Bartolommeo*, a Holy Family.—266, RAPHAEL, the *Madonna del Gran Duca*. This lovely picture, the property of the last Grand Duke of Tuscany, was removed here from the private apartments in the Pitti Palace.—270, *Carlo Dolci*, St. Andrew kneeling before the cross upon which he is to suffer martyrdom; considered as one of the *chefs-*

d'amore of this master.—277 and 279, *Bronzino*, two small portraits; one of Lucretia, the other of Garzia de' Medici, as children.

Hall of the Bath (10). Four columns in verde antico; four marble Naiads, Florentine mosaic.

Hall of Ulysses (11), painted by *Martellini*. Ulysses returning to his home in Ithaca; allusive to the restoration of the Grand Duke Ferd. III. to his dominions.—288, *Carlo Dolci*, The Agony in the Garden.—297, *P. Bordone*, Pope Paul III.—306 and 312, *Salvator Rosa*, two good Landscapes.—307, *Andrea del Sarto*, the Madonna and Saints.—326, Temptation of St. Antony.—313, *Tintoretto*, Madonna and Child.—311, *Titian* (?), Portrait of Charles V.—324, *Rubens*, Portrait of the Duke of Buckingham. There are several small pictures of doubtful origin in this room.—318, *Lanfranco*, the Ecstasy of St. Margaret of Cortona upon the Apparition of the Saviour.—320, *Ag. Caracci*, a good Landscape with Figures.—321, *Carlo Dolci*, an Ecce Homo.

Hall of Prometheus (12), painted by *Colignon*. Amongst the pictures here are some by Florentine masters, *Filippo Lippi*, *Lorenzo di Credi*, &c., which are interesting.—337, *Sc. Gaetano*, Ferdinand I. de' Medici.—338, *Frà Filippo Lippi*, the Virgin and Child, with the Nativity in the background.—341, *Pinturicchio*, the Adoration by the Kings.—345. *B. Peruzzi*, Holy Family: "with a peculiarly delicate and noble Madonna; the colour is cool, like fresco." *Mündler*.—353, *Sandro Botticelli*, a Portrait of "La bella Simonetta," the mistress of Giuliano de' Medici, and whose untimely death is lamented in the verses of Pulci and Politian.—47, *F. Lippi*, the Virgin and Angels adoring the infant Christ.—363, *Garofalo*, a Holy Family.—373, *Frà Angelico da Fiesole*, a triptych of the Virgin and Child, between Saints of the Order of St. Dominick.—377, *Frà Bartolommeo*, a Head of Christ crowned with Thorns, in fresco.—379, *Pontormo*, the Adoration of the Magi.—384, *S. Pollajuolo*, St. Sebastian.—388, *F. Lippi*, the Death of Lucretia. In the centre of this room is a fine table of Florentine mosaic, executed during the present century at the government manufactory; it is inferior to the works of a more ancient date from the same school, although it is said to have cost as much as 40,000*l.* sterling, and 14 years' labour. The bronze pedestal on which it stands was modelled by Dupré.

The room called the *Gallery of Poccetti* (13), and painted by him with various allegories, opens out of the Hall of Prometheus. 487, *Dosso Dossi*, Flight into Egypt.—488, *Tiarini*, Adam and Eve weeping for the Death of Abel.—489, *Riminaldi*, the Martyrdom of St. Cecilia: a good specimen of a somewhat rare master.—490, *Guercino*, St. Sebastian.—492, *A. Allori*, Portrait of Card. Ferd. de' Medici.—495, *Titian*, Portrait of Tomaso Mosti.—In the centre of this room is a fine table of malachite, mounted on a handsome gilt bronze pedestal; and a colossal bust of Napoleon I. by Canova. The numerous miniatures on the walls were collected by Cardinal Leopoldo de' Medici.

A corridor leads from the Hall of Prometheus to the following apartments: on each side are presses filled with objects of vertù, miniatures, ivories, &c., and on the walls some good specimens of Florentine mosaic work, representing interiors with groups of figures, the Pantheon at Rome, and a pretty, small painting (Marriage of St. Catherine), in a good style of the 15th cent., &c.

Hall of Justice (14), by *Fedi*.—392, *Carlo Dolci*, a Royal Saint, called both St. Louis King of France, and St. Casimir Prince of Poland.—393, *Vasari*, The Temptation of St. Jerome.—396. *Giovanni da San Giovanni*, a Virgin and Child.—397, *Carlo Dolci*, St. John the Evangelist.—401, *Sustermans*, a good portrait of Pandolfo Ricasoli.—405, *Bonifazio Bembo*, the young Christ disputing with the Doctors.—408, *Sir P. Lely*, Oliver Cromwell, one of the few authentic portraits of the Protector; it was painted expressly as a present to the Grand Duke of Tuscany, and ser

[illegible] by the great Protector.—[illegible] *Bronzino*, [illegible] *Pitti*, an [illegible] Man's portrait powerful.—[illegible] and [illegible]. [illegible] and *Bronzino*. Landscapes.

Hall of Flora or of *Cupid and Psyche* (1[illegible]), painted by *Marini* and *Lomi*.—Here are some pleasing landscapes.—[illegible] 42[illegible], 4[illegible] and 44[illegible], by *Gaspar Poussin*.—[illegible]. The Adoration of the Shepherds.—[illegible] *Carlo Dolci*. Vision of St John in Patmos.—[illegible] *Venus* completes the centre of this room. She stands upon a pivot, and can thus be turned round by the muscle. Her head, owing to the mode in which the hair is bound and arranged, appears at first sight to be too large for her body. When the *Venus de' Medici* was carried off to Paris, this statue took her place in the Tribune.

Hall "dei Putti" (1[illegible]), painted by *Marini* and *Ranieri*.—Amongst some landscapes by *Bart. Brambilla*, sea-views by *Bacciocchi*, fruit and flowers by van *Huysum* and *Raoul Rochette*, is a fine and large landscape, called the *Selva*, or *Forest of Philosophers*, 47[illegible], by *Salvator Rosa*, representing the story of *Diogenes* throwing away his cup on seeing a boy drink out of his hand; and another, 452, of *Peace* setting fire to armour, in an extensive landscape.

The other apartments, but seldom shown, are the Music-room, the Pavilion, and the Gallery of Hercules, all painted by modern artists, and elegant, but presenting nothing remarkable.

On the ground-floor of the Pitti Palace are several rooms containing some good modern works of art, historical pictures, &c., and the Grand-ducal collection of plate, in which are some fine specimens by *Benvenuto Cellini*, church ornaments, niellos, &c. Admittance is easily obtained on application to the porter at the entrance gate of the palace, who will, of course, expect a small gratuity.

The *Boboli Gardens* join the palace (open on Sundays and Thursdays). They were planned in 1550 by *Il Tribolo*, under Cosimo I., and carried on by *Buontalenti*. The ground rises behind the palace and from the upper portion the views of Florence, with its domes and towers, are gained. Amongst the latter, next to Giotto's Campanile, the cupola of the Duomo, and the tower of the Pal. Vecchio, the campanile of the Badia is conspicuous. The long embowered walks, the lengthened arbours, the living walls of verdure, are admirably adapted to this climate; while the terraces and statues and vases add equally to its splendour. Many of the statues are restored antiques, and many are by good artists. Of these, the most remarkable are four unfinished statues by Michel Angelo, said to have been intended for the tomb of Pope Julius II. They are placed at the angles of the grotto which is opposite to the entrance to the gardens from the *Piazza dei Pitti*. This grotto, constructed by *Buontalenti*, was used as an icehouse, and as such is described in *Redi's* clever and whimsical lines:—

"E voi Satiri lasciate
Tante frottole e tanti riboboli,
E del giuoco mi portate
Della grotta del giardino di Boboli:
Con alti picchi
Di mazzapicchi
Diromperetelo
Sgretolatelo
Infrangetelo
Sritolatelo
Finchè tutto si possa risolvere
In minuta freddissima polvere."

The group of Paris carrying off Helen placed here is by *V. de' Rossi*; Venus, by *Giov. Bologna*; and Apollo and Ceres, by *Bandinelli*. The statue of Abundance, higher up in the garden, was begun by *Giov. Bologna*, and finished by *Tacca*. The statues of rivers at the fountain in the small island are by *Giov. Bologna*. The vegetation, laurels, cypresses, &c., are magnificent.

The *Museo di Storia Naturale* (No. 19, Via Romana, open to the public every Tuesday, Thursday, and Saturday, from 10 till half-past 2), which, with the *Specola*, or Observatory, joins the Pitti Palace, was the result, in the first instance, of the pursuits of the Grand Ducal Medicis, several of whom encouraged experimental science. The collections were enlarged by Duke Pietro

Leopoldo, and much was added from the collections of Targioni, a naturalist of very great and universal talent; the Museum contains many objects of importance and value to the scientific traveller.

The mineralogical series is rich in beautiful iron-ores and other minerals from Elba. The ornithological collection is well arranged: that of fossil bones, discovered in the Val d'Arno di Sopra, in the large Palæontological Hall on the ground-floor, is particularly worthy of the attention of the naturalist; containing remains of the mastodon, elephant, rhinoceros, hippopotamus, tiger, hyæna, gigantic deer, &c. The botanical department in shells is very extensive, particularly the herbarium, the greater part of which was bequeathed some years ago to the then Grand Duke, with a valuable library, by Mr. Barker Webb, an Englishman, well known as the author of a voluminous work on the Canary Islands. The Gallery of Vegetable Products is very interesting and well-arranged. Lectures on geology, natural philosophy, comparative anatomy, zoology, chemistry, and botany are given by professors attached to the museum. The models in wax are interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosimo III., principally represent corpses in various stages of decomposition. The greater number are, more strictly speaking, anatomical, and display every portion of the human body with wonderful accuracy. They embrace also many representations of comparative anatomy, a branch much increased of late years. The wax models of vegetable anatomy, illustrative of the structure of plants, have been principally prepared under the direction of the celebrated Amici. The magnified representations of the microscopic parasites which produce or accompany the disease of the vines are very interesting. Attached to the Museum is the *Tribune*, or *Temple*, erected by the last Grand Duke to *Galileo*, and inaugurated upon the occasion of the meeting of the Italian Association for the Advancement of Science at Florence in *1840*. *In the* centre is a statue of the Tuscan philosopher, by *Costoli*, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made his discoveries, including the telescope with which he discovered the satellites of Jupiter: also those employed in the experiments of the celebrated Accademia del Cimento. Many of them were previously deposited in the Museum, others had been purchased by the Grand Duke. Under a glass cover is preserved one of the fingers of Galileo, sacrilegiously abstracted by Gori when his remains were removed from their first resting-place to the tomb erected by Viviani's heirs in the church of Santa Croce (see p. 26); others were purloined at the same time; one by the canon Vincenzo Capponi, and still in the possession of his family, another by Cocchi, which is now in the Laurentian Library. The walls are beautifully inlaid with marble and jasper: the ceiling is richly painted in compartments, representing the principal events of the life of Galileo: all the talent of Tuscany has been employed for the purpose of rendering the tribune worthy of the object for which it is intended.

This tribune is said to have cost upwards of 36,000*l.*, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke had collected irrespective of cost, and which are preserved in his library in the Palazzo Pitti. Attached to the Museum is a Botanical Garden, which opens into the Boboli grounds—rich in rare and exotic plants. Lectures are delivered here on different subjects of Natural and Physical Science during the winter.

The *Observatory*, situated in a tower which rises on the Museo di Storia Naturale, is a very second-rate establishment of the kind, greatly behind most others in Italy, and quite unworthy of the country of Galileo; but a new one is in progress, under the direction of the distinguished Prof. Donati, on the hill of Arcetri, near that of Galileo, a most appropriate site.

ACCADEMIA DELLE BELLE ARTI.

Close to the *Piazza di S. Marco*; entrance from No. [illegible] in the *Via Ricasoli*; open daily, except Sundays, from [illegible]. Application must be made at the entrance for admission to the hall containing the smaller pictures (catalogue [illegible]). The *Academy*, which owes its origin to a society of artists established at Florence in [illegible] under the name of the Compagnia di San Luca, and which received the title of Academy from Cosimo I., was located in the suppressed Hospital of St. Matthew, in [illegible], by Pietro Leopoldo. The building itself offers nothing remarkable in its architecture. In the walls of the first court or portico are inserted several busts, medallions, and bas-reliefs by *Luca della Robbia*; some interesting specimens of sculpture—amongst others, *Gio. da Bologna's* model of the Rape of the Sabines, now in the Loggia di Orcagna; an unfinished statue of St. Matthew, by *Michel Angelo*, &c. &c.

There is an extremely interesting series of the works of early Tuscan painters in this gallery, arranged chronologically, from Cimabue and Giotto downwards; showing the gradual progress of art. They were taken from convents and churches suppressed during the French rule, or from others still open, to which they have not been restored, and form as a whole the most useful collection of the kind in existence. Amongst the paintings most worthy of notice are the following:—

1, a painting of the 13th cent. in the Italo-Byzantine style, representing the Magdalen penitent.—2, *Cimabue*, the Virgin, with the Infant in her arms, and surrounded by several angels and four prophets, considered to be the oldest work of the artist: from the church of Sta. Trinità, at Florence.—3, *Buffalmacco*, a curious picture, bearing the date of 1316, representing in the centre Sta. Umilità of Faenza, with histories of her life in compartments, much restored.—13, *Giotto*, ten small subjects from the life of St. Francis, from the sacristy of Santa Croce; they are now generally considered by *Taddeo Gaddi* after Giotto's compositions.—14, *Giottino*, a picture in three compartments, the centre one representing the Vision of St. Bernard and four Saints, and on the predella scenes from the life of St. Bernard.—15, *Giotto*, a large Madonna from the convent of Ognissanti, Florence.—16, *Giovanni da Milano*, a Pietà (of the middle of the 14th cent., 1365).—17, *Ambrogio Lorenzetti*, the Presentation in the Temple, dated 1342.—18 to 29, *Giotto*, histories of the life of Christ, represented in 12 small pictures, from the Sacristy of Santa Croce.—30, *Don Lorenzo Monaco* (1410), a very curious painting of the Annunciation and 4 Saints; the faces of the angel and St. Catherine are beautiful. This picture was formerly in the ch. of La Badia of Florence.—31, *Taddeo Gaddi*, Christ laid in the Sepulchre, with the Resurrection above, attributed by some to *Niccolò di Pietro Gerini*.—32, *Gentile da Fabriano*, the Adoration of the Magi: in the foreground the Adoration, above and in the distance the cavalcade of the kings. Most of the personages introduced are evidently portraits. Some of the animals are represented with great accuracy. This interesting picture bears the date of 1423, and was formerly in the ch. of Santa Trinità at Florence.—33, *Agnolo Gaddi*, the Virgin and numerous Saints.—34, FRÀ ANGELICO DA FIESOLE, the *Descent from the Cross*, retains its extraordinary brilliancy of colouring; one of his finest works.—35, *Lorenzo di Niccolò Gerini* (1401), a picture in six compartments, the Coronation of the Virgin, surrounded by Angels in the centre. The group on the rt. of SS. Peter and John is by *Niccolò di Pietro*; that on the l. with SS. John the Baptist and Matthew by *Spinello Aretino*.—36, *Masaccio*, the Virgin and Child, not equal to the frescos at the Carmine.—37, 38, 39, *A. del Castagno*, Mary Magdalen; S. Jerome; S. John the Baptist; all remarkable for their ghastliness.—40, 41, *Frà Filippo Lippi*, a Virgin and Child, with 4 Saints; and the Coronation of the Virgin, a remarkable composition, perhaps the chef-d'œuvre of

the master. The painter's portrait is in the right-hand corner, with the inscription, "is perfecit opus."—43, *Andrea del Verrocchio*, the Baptism of our Lord. Vasari says that the youthful figure in a blue tunic was painted by Leonardo da Vinci, when he was yet a youth; and that *Verrocchio*, on seeing his early excellence, gave up his art in despair of equalling his pupil.—46, *Sandro Botticelli*, Madonna and four saints.—50, *Dom. Ghirlandaio*, the Adoration of the Shepherds: "a masterpiece of the time in grace of form and beautiful and happy arrangement."—*Burckhardt*.—51, *Lorenzo di Credi*, the same subject; one of his best works, and his only large composition.—52. *Sandro Botticelli*, Madonna with Saints and Angels: "one of the splendid large pictures in which the 15th cent. transforms the heavenly sphere into a real, earthly, but still solemn and dignified court."—53, *Pietro Perugino*, Our Lord in the Garden.—55, the Assumption of the Virgin; the 4 figures below are S. Giovanni Gualberto, S. Benedict, S. Bernardo degli Uberti, and St. Michael. This picture, one of Perugino's finest works, and mentioned by Vasari, was painted in 1500, as stated in the inscription, and was brought here from the monastery of Vallombrosa.—56, Christ on the Cross, with Sta. Monica and S. Jerome below.—57, a Descent from the Cross; the upper portion by *Filippino Lippi*, and the lower by *Perugino*.—58, a Pietà, or dead Christ on the knees of the Virgin, a beautiful picture.—59, *And. del Sarto*, St. Michael, St. John the Baptist, St. Giovanni Gualberto, and St. Bernard.—61, a Pietà in fresco, from the Convent of the Annunziata at Florence.—62, two Angels.—*Frà Bartolommeo*, 63, 64, two frescos representing the Virgin and Child.—65, a Madonna and Child, with St. Catherine and other saints.—66, the Virgin appearing to St. Bernard. This was the first work executed by this artist after he took the cowl.—69, S. Vincensio Ferrari: "a most splendid picture, which combines character, expression of the movement, and Titianesque power of colour."—70, *Mariotto Albertinelli*, the Trinity, painted on a gold ground.—73, the Annunciation; a fine picture.—74, *Plantilla Nelli*, a Nun, a dead Christ, with the Marys and Saints.—76, *Pontormo*, the Supper at Emmaus.—78 to 82, nine Heads of Saints in fresco, and a tenth in oil.—92, *Angiolo Bronzino*, a Deposition from the Cross; grand, but unfortunately injured by the cleaner.—88, Portrait of Cosimo de' Medici.—94, Portrait of S. Bonaventura.—*Cigoli*, 113, Saint Francis in prayer.—115, Saint Francis receiving the Stigmata, a very fine painting: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature. According to the story, Cigoli felt himself unable to realize the idea of the Saint, when a pilgrim, wayworn and drooping, craved an alms; he requested him to serve as a model. The pilgrim consented, but dropped down from debility: and, at that moment, the painter made the sketch which he worked up into this composition. The contrast between the angel above and the fainting saint below is very fine. This picture was formerly in the monastery of San Onofrio at Florence, where the Cenacolo, by Raphael, was discovered.

At the end of this hall is a bronze bust of Michel Angelo, with his poetical definition of the fine arts, "*Levan di terra al ciel nostro intelletto.*"

In another part of the buildings of the Accademia, entered from No. 50 in the same street, are 3 halls containing a great number of the smaller paintings of the Florentine schools of the 14th and 15th cents., and which will be opened on application to the custode. Amongst the pictures in the *First Room* are particularly worthy of notice—1, *Lino da Siena*, the Coronation of the Virgin, with Saints, a very interesting work, cited by Vasari as belonging with certainty to this early master.—7, 41, 45, *Neri di Bicci*, an Annunciation and 2 Madonnas; and 12, the Coronation of the Virgin.—15, *Cacino di Buonaguida*, a very curious Crucifixion, with the Virgin and 4 Saints, painted in 1310.—17. *Dom. Ghirlandaio*, a Madonna and Child, with SS. Thomas, Clement, Dennis, and

Dominick.—13, 20, and 22, *Frà Angelico da Fiesole*, 3 large subjects of the Virgin and Child; the third ruined by an attempted restoration.—24, *Sandro Botticelli*, Spring, or the Garden of Venus, an allegorical subject.—35, *Spinello Aretino*, the Virgin and Child enthroned, with 4 Saints: this picture, from an inscription in Gothic characters on the frame, appears to have been painted in 1391.—54, *Pietro Cavallini*, a large Ancona, having the Annunciation in the centre, with numerous Saints on each side, and the Crucifixion and Flagellation above: this work, which was formerly in the ch. of Santa Maria Novella, has been long attributed to Cavallini, whose paintings other than frescos are very rare. There are several other large Anconas in this hall, but their authors are very uncertain. The *Second Room* opens beyond, and contains smaller paintings of the ancient Tuscan school, mostly on wood, literally *painted tables*, as they are called in our old English. There are also a few works of other schools and later times. 47, *Bernardo da Firenze*, probably *B. Orgagna* (1333), Madonna and Saints.—28, *Frà Bartolommeo*, the Portrait of Savonarola as St. Peter Martyr: a most interesting portrait. It was formerly in the Convent of La Maddalena di Pian Mugnone, a Dominican house near Florence.—18, *Perugino*, two portraits in profile, one of a general of the order of Vallombrosa, the other of an abbot of that monastery.—*Frà Angelico da Fiesole*, 41 (a Last Judgment; a fine composition); and 8, 11, 16, 19, 24, 36, 37, 38, 40, 49, 50, sundry small subjects. "Frà Angelico was, as far as feeling and delicacy went, a far superior artist to most of those who followed Giotto; but, at the same time, that feeling led to weakness in execution. In a room at the Accademia there is a great number of his pictures brought from various convents and churches, when they were suppressed by the French, and never returned. Among them there are two of the Last Judgment; in one the figure of our Saviour is surrounded by glory and angels, and accompanied by the Virgin and Saints, and Apostles arranged precisely in the manner, and the same materials are employed, as by *Raphael* in the Dispute of the Sacrament (in the upper part). In the other there is more beauty in the groups, and agreeableness in the colour; its groups are more varied and full in action, and exhibit great originality of thought. His is a sentiment of beauty, and his the power of blending emotion with grace. His group in the last-mentioned picture, of an angel dragging a sinner from among the blessed, is a powerful display of energy in feeling of the terrible and strong; whilst another group in the same work, of an angel administering to the enjoyment of a good person, is the essence of all that is gentle and amiable. His disposal of drapery is perfectly Giottesque, with great intelligence, truth, and grace; and I should think there could be no doubt that Raphael, in the cultivation of his taste in Florence, drew largely upon his works, as well as upon those of Masaccio and Ghirlandaio."—*T. P.* In the same frame (399) are 4 other lovely subjects: Christ bearing the Cross, The Partition of his Raiment, The Resurrection, The Angel at the empty Sepulchre, and two lovely miniature subjects (36 and 37) of the Coronation of the Virgin and Crucifixion.—27, *Carlo Dolci*, Portrait of Frà Angelico da Fiesole.—39, 42, 69, *Sandro Botticelli*, Herodias, St. Augustin, and St. Andrew.

A door leads from the collection of smaller pictures to an apartment where some cartoons of the older masters are arranged. The most remarkable are,—17, *Andrea del Sarto*, the Virgin and Child, and St. John.—2, the *Madonna della Gatta*, after Raphael.—6, *Correggio*, a Head of the Virgin.—*Frà Bartolommeo*, 10, the Virgin and St. Joseph in adoration; 1, 4, SS. Peter and Paul; 22, 10, St. Dominick and St. Jerome; 9, 11, the Magdalen and St. Catherine of Siena, for the beautiful picture of the Trinity in the ch. of San Romano at Lucca. 21, *Raphael* (?) the Virgin and the infant Saviour sleeping.—19, *Bronzino*, the Descent of our Saviour into Hades; a very elaborate drawing, and containing some

hundred figures.—20, 7, *Baroccio*, the Visitation of St. Anna, and the Virgin with the infant Christ.—23, *Cignani*, Angels and Seraphim—24, *L. di Credi*, Madonna.

The Gallery of Modern Pictures is arranged in a vestibule and six rooms. There are hand-catalogues, gratis, in each room.

This Academy possesses also another collection of modern paintings composed of the pictures of the triennial competition, and of the works of the students sent by the Academy to Rome.

A work has been completed under the direction of Professor Perfetti—'La Galleria dell' Accademia delle Belle Arti.' It contains engravings of all the authenticated pictures in the collection, accompanied by critical notices. It has since been followed, and on a uniform plan, by a description of the paintings of Frà Angelico in the convent of S. Marco. Both may be procured at Goodban's shop.

The Gallery of Casts for the use of students is in the same building as the Academy. At one end of it is a fresco, representing the Repose in Egypt, by *Giovanni da San Giovanni*.

Several Professors are attached to the Academy, who give instruction in the different departments of the fine arts; and a Library.

The Cloister of the Scalzi (Via Cavour, opposite the ch. of St. Marco: key to be obtained from the porter at the Academy) contains the well-known frescos of *Andrea del Sarto*, which are intrusted to the care of the Academy. The proper name of the suppressed fraternity, who formerly inhabited the cloister, was "i Disciplinati di San Giovanni Battista;" but it being the custom in their processions that *one* brother of the order should walk barefooted carrying the crucifix, they derived their popular name from this *barefoot*, or *Scalzo*. The painting by which Andrea began is the Baptism of our Lord, the 7th in the series (beginning on the rt. on entering). The next which he executed are Justice and Charity. Andrea having been allured to France, the confraternity employed *Franciabigio*, who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Virgin and St. Joseph. Upon the return of Andrea to Florence, he completed the series: 10. St. John preaching. 11. St. John baptizing the Disciples. 12. St. John brought before Herod. 13. The Feast of Herod and the Dance of Herodias. 14. The Decollation of St. John. 15. Herodias with the Head of St. John. 16. Hope. 2. The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist. The border is painted by *Franciabigio*.

Andrea, here, as at the Annunziata, was paid miserably. For the large compartments he received eight scudi each, and for the single figures of virtues three. The paintings are, unfortunately, much damaged by damp and violence; many parts can hardly be traced.

The Manufactory of Florentine Mosaic (*Galleria dei Lavori in Pietra Dura* or *Commessa*) is in a building annexed to the Accademia, at No. 82 in the Via de' Alfani. A permission, to be obtained at the Gallery of the Uffizi, to see the Show Rooms and Manufactory, necessary. The skill attained by the workmen in turning the smallest particle to account is very curious. As the employment is injurious to health, when the workmen attain sixty years of age, they are comfortably pensioned by the government for the remainder of their lives. The establishment is open daily to visitors. In the first three rooms on the ground-floor are arranged a collection of the stones employed in the working of the Mosaics, their names may be learnt from the excellent hand-catalogues. In the two following large halls are some of the best of the undisposed of productions of the manufactory. Persons wishing to purchase or obtain information must apply to the Director. The principal works executed of late years have been for the

completion of the Medicean Chapel at San Lorenzo.

The National Museum.

The National Museum (Museo Nazionale is situated in the *Palazzo Pretorio or del Podestà*, more generally known as the *Bargello*. Entrance in the Via Ghibellina, No. 109. Open daily from 10 to 3; admission, weekdays 1 fr.; Sundays free. This remarkable building was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, and who, according to the statutes, was always to be a Guelph, and a native of some other state of Italy. The first qualification was intended by the Guelphs to prevent the opposite party from having any chance of justice: the second, to secure some chance of it amongst themselves. The Palace was erected by *Lapo*, the master of Arnolfo's father—as appears from a curious contemporaneous inscription near the corner of the Via dei Librai—about the middle of the 13th cent. but having been partially burned down in 1332 it was rebuilt nearly as we now see it by an almost unknown architect, *Neri di Fiorentini*, and not by Agnolo Gaddi, as stated by Vasari. The walls of the inner court are covered with the armorial bearings of the Podestàs from the 14th cent. Around it are some mediæval sculptures, 2 fine columns in Rosso antico, &c. The handsome stairs leading to the Loggia above date from 1367. At the N. angle of the building rises a lofty tower, upon which were once paintings by *Giottino*, representing the treacherous confederates of the Duke of Athens hanging with their heads downwards, their family arms being appended to increase their disgrace; but of this scarcely a vestige can now be discovered; the personages engaged in the conspiracy of the Pazzi were in great part effaced at the instance of Sixtus IV., who was supposed to have taken a part in that disgraceful affair. At a later period this palace was appropriated to the *Bargello*, or chief of the police: until more recently it had served as a prison. The whole of the exterior of this splendid monument of domestic mediæval architecture has been magnificently restored. The inner court is surrounded on 3 sides with fine Italian Gothic arches, over which is the beautiful *loggia* or gallery. The first door on the rt. leads to the ground-floor, now turned into an armoury, and containing specimens of weapons of war of various periods. A broad flight of stairs leads to the first floor and into the great Hall of Audience of the Podestà. The rooms on this floor, including the old chapel, and those on the 2nd floor have been converted into a museum.

Room 1—the Great Hall—contains specimens of mediæval sculpture of the 16th and 17th cents. Among them: — *Michel Angelo:* A dying Adonis. —A naked Youth holding down a Goat.—Bust of Brutus. *Giov. da Bologna:* Virtue conquering Vice. *Baccio Bandinelli:* Adam and Eve.

Room 3—contains a unique series of 54 magnificent specimens of *Majolica*, most of which were inherited by the Medicis from the Dukes of Urbino: they were manufactured at that town and Castel Durante, by the first artists of the 16th cent.: those representing Raphael's Incendio del Borgo by *Orazio Fontana*, and the Martyrdom of Sta. Cecilia by *Nicola d' Urbino* (1527), are among the most remarkable.

Room 4—was formerly the *Chapel* of the Podestà, and was entirely painted by *Giotto*, but having been converted into a storeroom and prison cells, but a few fragments of the frescos still remain, especially on the side walls. On the W. wall, over the entrance, was the Inferno, and on the opposite or eastern the Saviour in Glory, surrounded by hosts of saints, with cherubim above and numerous cotemporary figures below; it was on the rt. side of the window forming part of the latter that existed a group of figures of

Charles de Valois, Dante, Brunetto Latini, Corso Donati, and of Giotto himself, described by Filippo Villani in the 14th cent., by Manetti, and Vasari. It might have been thought that, in a city where Dante is honoured as the greatest of her children, such a portrait would have been preserved as a most precious memorial; but no, the brush went over it all. The position of the paintings was well known, yet not the slightest attempt was made to recover them until 1841, when a subscription was set on foot by an English and an American gentleman, Messrs. Kirkup and Wilde, for defraying the expense of removing the whitewash; and, after repeated applications and delays, the authorities undertook the operation at their own expense, but unfortunately confided it to a person who proved himself quite incompetent by seriously injuring the painting. The interior of the chapel was cleared and cleaned out; the whitewash having been from ¾ to 1½ inch thick. The paintings on the sidewalls, 14 in number, represent scenes in the life of the Magdalen and St. Mary of Egypt.

The *Portrait of Dante* was damaged in one eye by a nail being driven into it; luckily a coloured sketch and later a tracing of it was made by Mr. Kirkup, as it was when first discovered, and which has been published by the Arundel Society of London,—a most fortunate occurrence, for since then the head has been nearly ruined by restorations and repainting: the tone of the face having received a jaundice-like hue, the expression and likeness quite altered by repainting the injured eye, and too close to the nose; the cap changed into an undefined sort of turban; and the colours of the dress, once the same as those in which Beatrice is described by the poet in the 'Purgatorio,' green, white, and red, being considered by the courtly restorer as revolutionary, altered, the green being converted into a chocolate brown;* the figure bearing a coronet before that of Dante is supposed to be that of Charles de Valois, Duke of Calabria. The authenticity of this portrait of Dante has been questioned, and it has been attributed to Taddeo Gaddi; but there seems no reason to doubt its being the work of Giotto, and the most authentic likeness extant of the author of the 'Divina Commedia.'

In a corresponding position to the portrait of Dante, and on the l. of the window, are several groups of historical figures, amongst which can be recognised that of the Cardinal di Aquasparta, envoy of Boniface VIII., who brought about peace between the rival factions of the Bianchi and Neri at the close of the 13th cent. The kneeling portrait is of a Donatorio; the shield below, of the Fieschi family, one of whom was Podestà in 1358, has been evidently introduced subsequently to Giotto's paintings. The two paintings on the eastern wall representing S. Jerome and the Virgin, are attributed to *Ridolfo Ghirlandaio*, and painted in 1490. They have lost all their original character by restoration. The Virgin and Child on the wall of the sacristy is of the school of Giotto.

Room 5—contains a number of presses in which are sculptures in ivory, specimens of mediæval glass-work, &c.

In *Rooms* 6 and 7 is placed the fine collection of mediæval bronzes, formerly in the Uffizi.

Room 6.—In the centre, David as the Conqueror of Goliath, by *Donatello*. This fine statue is historical. It stood originally in the cortile of the Medici palace; but when Cosimo was exiled in 1433, it was seized by the Signoria, and placed in the Palazzo Vecchio.—Juno, by *Giov. da Bologna*.—Small relief of a Dog by *Benvenuto Cellini*.—On the walls are Anatomical Statuettes in wax by *L. Cigoli*.

Room 7.—Bust of Cosimo I., by *Benvenuto Cellini*, considered by the artist himself as one of his finest works. A Funereal Urn by *Lor. Ghiberti*. This urn contained the relics of the martyrs Probus, Hyacinthus, and Nemesius,

* The photographs published at Florence of this portrait were made after it was restored, and convey an imperfect idea of the painting as when first discovered.

formerly in the church of the Angeli.—A wax and a bronze model of his Perseus by *Benvenuto Cellini.*—The Sacrifice of Abraham by *Lor. Ghiberti*—And a similar subject by *Brunelleschi.* Both these were trial pieces when competing for the order for the gates of the Baptistery obtained by Ghiberti.—David by *Andrea Verrocchio.*—The famous Mercury of *Giov. da Bologna*, "one of the finest productions of modern art"—A beautiful allegorical statue of a Winged Child by *Donatello.*

Returning to the staircase we reach the *Second Floor*, on which *Room* 1 contains Frescos by *Andrea del Castagno;* and portraits of Petrarch, Boccaccio, Dante, &c. *Room* 2 has Terracotta reproductions of some of the works of *Luca della Robbia.* There are also two or three other small rooms containing arms, crosses, crucifixes, gold brocade, furniture, &c.

Egyptian and Etruscan Museum and the Cenacolo of Raphael.

The *Egyptian and Etruscan Museum* (*Museo Egizio-Etrusco*) is situated in the old conventual building of *S. Onofrio,* the refectory of which contains Raphael's fresco of the Last Supper (*Cenacolo di Raffaello*). (Entrance in the Via Faenza, No. 58. Open in summer from 10 to 4, and in winter from 9 to 3; admission 1 fr. on weekdays, Sundays free.)

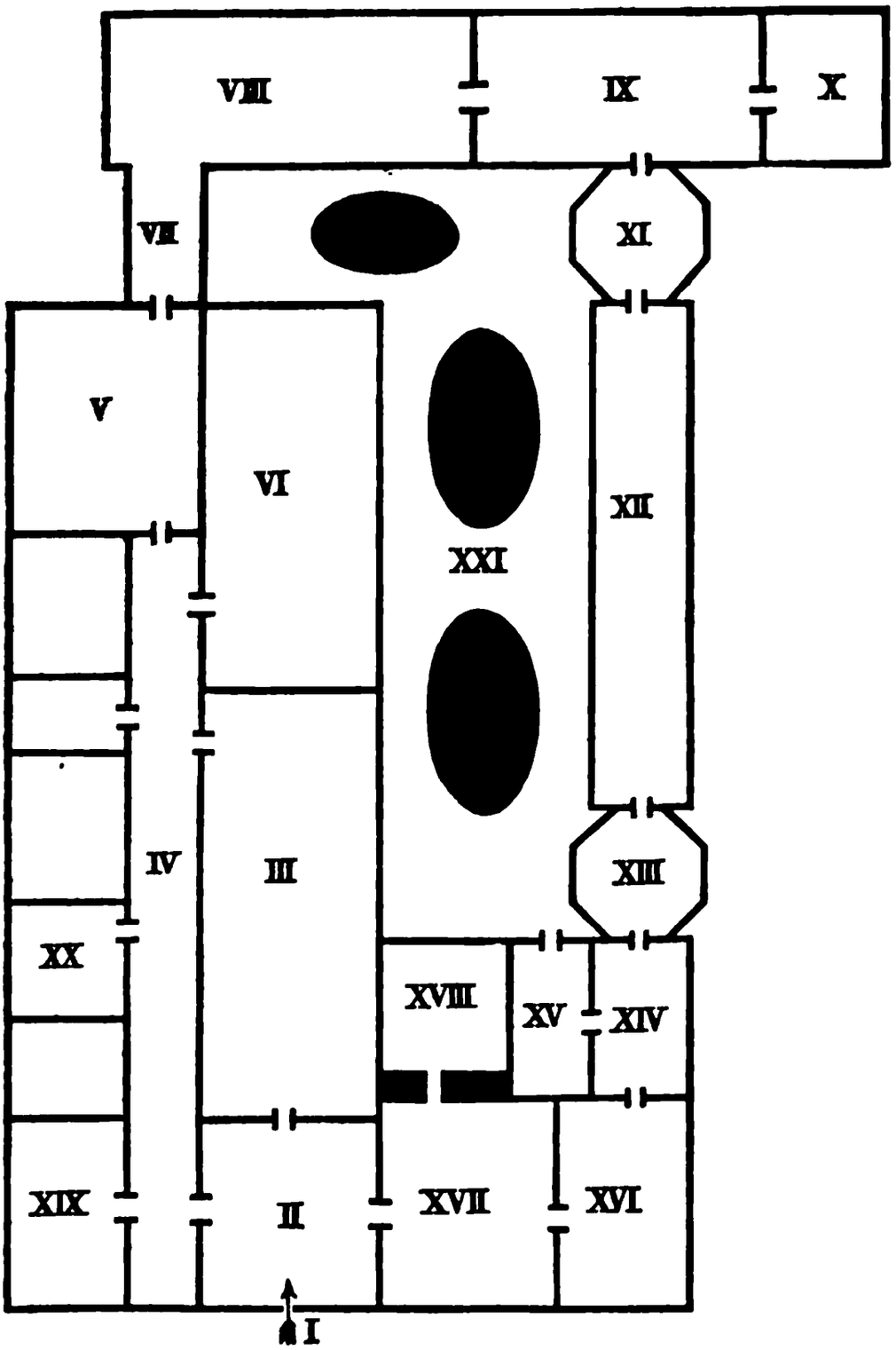
The *Egyptian Museum* contains the collection made by Rossellini during the Franco-Tuscan expedition of 1828–29, together with that which before existed in the Uffizi.

There is a very good catalogue by Migliarini, made in 1859. In describing the Museum reference will be made to the figures in the accompanying plan.

The Entrance Hall (ii) contains some mummy-cases in white Egyptian limestone; on one of the walls is a large painting by *Angilelli,* representing the arrival in Egypt of the Franco-Tuscan expedition, under Champollion and Rossellini, whose portraits are introduced. Opening from here we enter

The Great Egyptian Hall (iii). On the right, enclosed in presses, are several masks and drawings, amongst which the curious portrait of a female painted upon white stone or stucco. Other presses contain mummies of the smaller animals, implements and articles of domestic economy, vases in terracotta, votive steles or tablets, and a good series of mummy urns in Oriental alabaster. On the walls are fixed numerous steles, with painted reliefs. 2557, represents a procession bearing offerings to the divinity. 2469, Menephtah, the son of Rameses the Great (cir. 1400 B.C.), offering a vase with burning incense before Osiris. Upon the wall opposite the entrance is a large painted bas-relief. 2468, the divinity Athor; it formed one side of the door to the tomb of Seti I. at Thebes, discovered by Belzoni, and dates from the 14th cent. B.C. In niches below are several handsome mummy-cases. In the centre of the hall is a fine sarcophagus in limestone of the time of Psammeticus I., 645 B.C. 1789, a headless sitting figure of Thothmes III. 2607, a pilaster in the same material, dedicated to Pasht and Osiris by the chief Samoer. There are several statues in granite of Egyptian divinities, and some highly decorated mummy-cases in this hall. Turning to the l. we enter a corridor in which are *Egyptian Papyri* (iv). 3660, is a ritual found in the mummy of a certain Sen-hen-ter. At the farther extremity of the corridor we pass into

The *Hall of the Chariot* (v), containing an extensive series of divinities in smalt or enamel, of scarabæi, of sepulchral amulets, and some specimens of jewellery. In the centre of this room is a fine mummy, with the highly decorated case of another; and the celebrated *Scythian Chariot,* discovered in the sepulchre of a warrior of the time of Rameses II. (cir. 1400 B.C.). It is of wood—the body of ash (*Fraxinus excelsior*), the pole of *Carpinus orientalis*—without any metallic fastenings, which are chiefly of birch-bark and ivory, the latter probably fossil. The chariot appears, from some fragments, to have been covered with leather. The



Egyptian and Etruscan Museum.

I. Entrance from the Via Faenza.
II. Entrance Hall.
III. Hall of Egyptian Monuments.
IV. Passage with Papyri.
V. Hall of the Chariot.
VI. Cenacolo of Raphael.
VII. Passage with Etruscan Terracotta Urns.
VIII. Hall of the Orator.
IX. Hall of the Chimæra.
X. Armour Cabinet.
XI. Tribune of Minerva.
XII. Corridor with Inscriptions.
XIII. Tribune of Coins.
XIV. Passage with Terracotta Bas-reliefs.
XV. Passage to the Garden.
XVI. Hall of Figured Vases.
XVII. Hall of Black Vases.
XVIII. Fac-simile of an Etruscan Tomb.
XIX. Director's Room.
XX. Laboratory.
XXI. Garden.

bow of the Scythian chief was found in the same tomb. These curious objects were probably spoils gained by some Egyptian over the warlike tribes of the North. Returning to the corridor we pass to the rt. into

The *Cenacolo of Raphael* (vi), the ancient refectory of the convent of San Onofrio, where has been preserved the fresco of the Last Supper, discovered in 1845 upon one of its walls, and attributed to *Raphael*. The monogram of the artist, *RAP*. VR. ANNO. MDXV., on the robe of St. Thomas, or letters so interpreted, appeared to leave little doubt as to its origin, although no mention of it is made by any of the biographers of the great painter. This has been explained in some degree by their having all lived after his death, or by their not having had access to this convent, which belonged to one of the most rigorous orders, and was hermetically shut to all persons, especially males; since then, the discovery of some contemporary documents has led to question this illustrious parentage of the painting, and to ascribe it to Neri or Lorenzo de' Bicci, but the style and general manner are so different from those of that painter, and so similar to what we see in many of Raphael's early works, that such an authorship can scarcely be admitted, and everything leads to the first conclusion, that it is either a production of the great chief of the Roman school, or of some one of his celebrated cotemporaries in that of Umbria. The subject of Christ in the Garden with 3 of the Apostles, and in the background, is very much in Raphael's earlier style. On the wall are two of Raphael's designs for the figures of Christ, St. Peter, and St. Andrew, in the fresco. The fresco was cleaned by Sig. Igna. Zotti, who was one of its discoverers, and the celebrated artist Jesi had partly executed a beautiful engraving of it, which he left unfinished at his death. The refectory was purchased by the last Grand Duke of Tuscany for 12,000 scudi, in the belief that the painting was by Raphael, and arranged in the best manner for displaying this beautiful work of art. On the walls are drawings representing other designs for the Last Supper.

The *Etruscan Museum* was established here in 1871, and contains the collection of Etruscan monuments formerly in the gallery leading from the Pitti to the Uffizi, besides a variety of other small collections. They have been united in the hope of making, if possible, here in the capital of Etruria the most important museum of its kind in Europe.

Returning to the corridor from the Cenacolo, and passing again through Hall v, we reach a corridor containing *Terracotta Urns* (vii), some still preserving the original colour. The corridor leads into

The *Hall of the Orator* (viii), so-called from a beautiful bronze statue found in 1566 in the bed of the Sanguinetto, near the Lago Trasimeno; and placed in the centre of the hall. On the pallium is an inscription in Etruscan characters, from which it is gathered that the statue represents a certain Aulus Metellus, son of Velius and Vezia; the rest of the inscription is variously interpreted. Round this hall are scientifically arranged various valuable painted stone-urns.

The *Hall of the Chimæra* (ix). In the centre is a bronze statue of the fabulous beast called the Chimæra, found at Arezzo in 1559: on the right leg is an inscription supposed to be some ritualistic formula. Round the room are various stone urns, on which are represented, among other scenes, the death of Eteocles and Polynices, the murder of Clytemnestra, Iphigenia in Tauris, &c.: there is also a remarkable sepulchral urn in oriental style recently found in the valley of the Pieve. In the adjoining room (x) is a collection of bronze armour, together with vases and other objects in the same material; a silver phial with figures, said to have been found near the field of Cannæ. Returning to hall ix, and turning to the l., we enter an octagonal room, called

The *Tribune of Minerva* (xi), from an exquisitely worked statue it contains of that goddess found at Aresso

in 1541. There are besides a number of inscribed idols, strigils, vases, &c. To this tribune succeeds a long corridor (xii) containing many stone urns, on which are more than 300 inscriptions, some of them bilingual, in Etruscan and Latin. This is followed by another small octagonal room or Tribune (xiii) containing glasses, scarabæi, and coins; the most important among these last are an almost complete set of the money of Populonia. The room following (xiv) is filled with terracotta vases of beautiful shapes, together with specimens of the forms in which they were made. A passage (xv) leads into the garden (xxi).

The *Hall of Figured Vases* (xvi) is extremely interesting. Among the many splendid specimens the most remarkable is a beautiful one found in 1845 in a tomb at Dolciano, in the Val de Chiana; it is covered with paintings, representing the Chace of the Calydonian Boar; the return of the expedition after the slaying of the Minotaur in Crete, and the rejoicings on the occasion; the Combats of the Centaurs; the Funeral of Patroclus; the Death of Troilus, &c.; with the names of all the personages in very ancient Greek characters, as well as those of the artists Ergotinus and Clesias, who painted it. When found it was in fragments, some of which are still wanting. It is perhaps one of the most interesting Etruscan vases in existence. Under it, and on the same stand, are several beautiful vases and a remarkable Etruscan patera. A large vase, found also at Dolciano, in the form of a modern wine-cooler, *i. e.* having an attached vase within, the intermediate space being evidently intended to contain ice or a cooling liquid. A very beautiful drinking-cup, in the form of a horse's head, was found with it.

The *Hall of Black Vases* (xvii), so called from its containing a large collection of many shaped black vases made of clay slightly baked. The most important were found about Chiusi, Cetona, and in the Necropolis of Sarteano. Many of these vases are of very elegant form, and some are covered with low-reliefs. This description of ancient ware is principally found in those parts of Central Etruria bordering on the Val de Chiana. There are also numerous specimens of the so-called Canopic jars, peculiar almost to Chiusi, consisting of an oblong oval vase in terracotta, the cover being formed of a human head, which may be supposed to be the portrait of the person whose ashes it contained. The *Facsimile of an Etruscan Tomb* (xviii) is a very good representation of the kind of sepulchral monument in which most of the objects in the museum were found.

§ 12. LIBRARIES.

Florence is well provided with libraries: besides those which we have already mentioned, there are others of importance.

The *Biblioteca Marucelliana* (45 Via Cavour) is principally composed of printed books, and was bequeathed to the public by its munificent founder, the Abate Francesco Marucelli, who died in 1703. It was opened to the public in 1752, and from funds left by the founder, assisted by the public treasury, the best new publications are added to it. It is principally rich in works on literature and the arts. It is under the same management as the Laurentian. The Marucelliana is only open Monday, Wednesday, and Friday, from nine till two o'clock, and is closed upon holidays. It has an excellent though rather complicated classed catalogue, compiled by Marucelli himself.

The *Biblioteca Magliabecchiana* (now inappropriately called *Nazionale*) contains both manuscripts and printed books. It is named from its founder, Antonio Magliabecchi (d. 1714), the most singular of bibliomaniacs, for he read all the books which he bought. Up to the age of forty he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosimo III., having, however, already acquired a large portion of his stores. "Two or three rooms in the first story of his house were crowded with books, not only along

their sides, but piled in heaps on the floor, so that it was difficult to sit, and more so to walk. A narrow space was contrived, indeed, so that, by walking sideways, you might extricate yourself from one room to another. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded that two good beds in these chambers were also crammed with books. This apparent confusion did not, however, hinder Magliabecchi from immediately finding the books he wanted. He knew them all so well, that even as to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible."

The library is under the same roof with the Uffizi Gallery. A copy of every book published in the Tuscan states must be deposited here, and the number of volumes, which of course is constantly increasing, amounts to nearly 175,000. The manuscripts are upwards of 12,000 in number. A large proportion are on historical subjects.

The classification, which was effected by the first librarian *Cocchi*, may be profound, but is deficient in the best quality of a catalogue, — simplicity. The four principal branches, Belles Lettres, Philosophy and Mathematics, Profane History, and Sacred History, are each subdivided into ten sections; and, according to this arrangement, the first section of the whole library contains works on Grammar, and the last, the various editions of the Bible. Alphabetical indexes facilitate the researches of the readers. The library is open every day, except Sundays and festivals, from nine till two. Among the rare works it contains are the following:—Two copies, one on vellum, of the Mayence Bible, 1462; a copy on vellum of the first printed edition of Homer, Florence, 1488, with miniatures; Cicero ad Familiares, the first book printed at Venice, 1469; a magnificent Anthologia of Lascaris, Florence, 1494; Dante, with the commentary of Landino, printed on vellum at Florence, 1481, embellished with miniatures within, and on the outside with nielli. This copy was presented by Landino to the Signory of Florence. The manuscripts were carefully catalogued in the last century by the celebrated Giovanni Targioni, then librarian of the Magliabecchiana; but as great additions have been since made, that catalogue has remained incomplete. The confusion into which the departments both of printed books and MSS. have fallen of late years is greatly to be regretted. To this may be attributed the disappearance of several valuable MSS.

Biblioteca Palatina, which was the private property of the Grand Duke of Tuscany, containing upwards of 100,000 volumes, has been transferred to the Magliabecchiana from the Pal. Pitti. It was begun by Ferdinand III., after the older Grand-ducal Library had been incorporated with the Magliabecchian and Laurentian Collections by Pietro Leopoldo; and continual additions were made to it during the reigns of the two last Grand Dukes. As a useful modern library, it is the best in Italy. It is particularly rich in works on natural history. The collection of MSS. is extensive and valuable, the two last sovereigns of the House of Lorraine having expended large sums in adding to it. The greater portion of the MSS. of Galileo are preserved here, with those of the Targioni and Rinnuccini collections, &c. There is a good working catalogue.

Biblioteca Panciatici, the property of the noble family of that name, in the Palazzo Ximenes, Borgo Pinti, is rich in MSS., especially of the early Italian Romancieros.

The *Library of the Marquis Ginori* contains some interesting MSS. That of the *Marquis Gino Capponi* is particularly rich in modern works, and in Italian history.

For the *Laurentian Library* see p. 37, and the *Riccardi Library* p. 62.

Archivio Pubblico, or Collection of

Public Records, now occupies all the apartments in the eastern and western wings of the Uffizi, immediately beneath the Galleries. The entrance to it is by the great staircase leading to the galleries from the eastern corridor. All the public records have been united here, and are in progress of classification. The most important are those arranged in a series of 15 rooms looking on the square of the Uffizi, consisting of ancient rolls or charters, of which there are nearly 120,000, some as old as the early part of the 8th cent.; of the archives of the republic from the 13th cent.; and of the Medicean archives (*Archivio Mediceo*), extending from the correspondence of Cosimo il Vecchio to the extinction of his race, and those brought from Urbino. Amongst the other portion of the archives, several rooms are filled with those belonging to the suppressed religious orders, admirably arranged, and containing important materials for local history. The documents relating to the finances of Florence, its loans, &c., and the administration of justice during different periods of the republic, are also very interesting. The *Archivi delle Arti*, or trading corporations, extend from 1300 to the end of the last century. They fill a fine hall fitted up in an elegant style, and decorated with the shields of the 21 different trades or guilds, and with portraits of some of the great names of Florence beneath who belonged to them: thus we see Cosimo de' Medici as the representative of the Arte di Cambio, or money-changers, in 1404; Dante as a physician and apothecary in 1297; the historian Dino Compagni as a silk-merchant in 1280; F. Guicciardini the historian, as notary and judge in 1527, &c. Besides the documents themselves, there is a detailed Catalogue of those relative to the public administration, in 40 large folio volumes, drawn up in the 14th and 15th cents. Permission to examine and copy the documents is liberally granted on application to the Director, under certain restrictions. Every copy made *must* bear the verification of the officer who collates it with the original, for which a small fee is payable. The Archivio Pubblico has been admirably arranged, and detailed Catalogues of its contents are in progress or have been completed, under the able superintendence of Cav. Bonaini, to whose care have been also confided the archives of Sienna, Pisa, and Lucca, which contain all the historical documents of these towns, which played important parts in the events of the 11th, 12th, 13th, and 14th cents.

Another branch of the archives is that relating to the noble families of Tuscany, the *Archivio della Nobiltà*, a kind of Heralds' Office, created by a decree of the first sovereign of the House of Lorraine, who ordered all families having claims to the quality of noble to send in their documents. It forms a separate department, and may be visited on application to the Director. It contains a valuable collection of papers on the Family History of Central Italy. Amongst these, not the least worthy of a glance from the passing visitor are the *Libri d'Oro*, or Books of the Nobility, of the different small towns which possessed a right to create nobles by inscribing their names on such registers.

For other libraries, see the Index.

§ 13. CHARITABLE INSTITUTIONS AND HOSPITALS.

A detailed review of these would far exceed our limits. We shall merely notice some of the most important. One of the most ancient is

The *Compagnia della Misericordia*, whose establishment is on the south side of the Piazza del Duomo, opposite the Campanile. It was instituted about 1244, and Landini ('Storia della Com. d. Misericordia,' p. 25) gives a curious account of its origin. It was established out of a fund arising from fines for profane swearing, mutually imposed upon themselves by the porters employed by the extensive

cloth manufactories of Florence, upon the suggestion of their "Dean," Piero di Luca Borsi. The benefits it conferred were so great, that it soon received the support of the principal citizens of the republic, who associated, according to the plan of the original institution, for the purpose of giving assistance in cases of accidents, of aiding the wounded sick, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society includes persons of all ranks. When on duty, they wear a black monastic dress, with a hood which conceals the countenance. The city is divided into districts, and the members into *giornate* or days, about 40 being on duty daily, who name a director, whose orders are implicitly obeyed. All, however they may be engaged, attend at a moment's warning, on being summoned by the toll of their great bell, to perform the duties required. The principal duty of the brotherhood is to convey the sick to the hospital and to relieve their families during the illness, if in want; and to assist in night nursing. The institution also gives annually a certain number of marriage portions to young females. So great is the respect in which the Misericordia is held, that, as it passes through the streets, all persons take off their hats and the military carry arms. During the frightful visitation of the cholera in 1855 this confraternity rendered inestimable services. Never at any former period were the zeal, courage, and benevolence of its members so cruelly put to the test or so worthily and heroically bestowed.

Near the entrance to the chapel are statues of S. Sebastian by *Benedetto da Majano*, and of the Virgin and Child; a good bas-relief in terracotta by *Luca della Robbia*; some frescos of the History of Tobias by *Santi di Tito*; and a painting of the Plague of 1348 by *Cigoli*.

The *Spedale di Santa Maria Nuova* was founded in 1286, by *Folco Portinari*, the father of Dante's Beatrice, at the instigation of his servant Mona Tersa, who established in it a congregation of females for attending on the sick. It is now much enlarged by the addition of the suppressed convent and church of the Angeli, Via degli Alfani, and contains beds for more than 1000 patients. The wards are large, better adapted to a hot than a cold climate. In consequence of the fashion to bequeath property to this hospital it became very rich, but in the last century the government seized upon all its possessions and now administers them. Besides the wards for general diseases, it contains one for midwifery cases, others for incurables, and two *Camere Nobili* for male and female patients paying about 2 fr. a day. It is the great school of Practical Medicine of Florence, and has produced some of the most eminent physicians and anatomists of Italy: a Pathological and Physiological collection and a Botanic Garden are attached to it. In a room opening out of one of the cloisters of Sta. Maria Nuova, adjoining the hospital, is a fresco, by *Frà Bartolommeo*, of the Last Judgment. In the adjoining ch. of S. Egidio are some paintings of the later masters of the Tuscan school, and the tomb of Portinari the founder; that of his servant Mona Tersa being on the wall of the cloister leading to the library of the hospital. The two frescos under the portico and on each side of the entrance to the ch. were painted about the year 1420 by *Lorenzo* or *Neri de' Bicci*, and represent the consecration by Martin V. in 1419: they are the best preserved of this old painter's works, and contain several cotemporary portraits.

The *Spedale di Bonifazio* (on the west side of the Via di S. Gallo, not far from the city gate), so called from having been founded in 1377, by Bonifazio Lupi of Parma, Marquis of Soragna, who, having been a condottiere in the pay of the republic, was made a citizen of Florence. The present building dates from the time of Pietro Leopoldo. It is richly endowed. Its principal destination is that of a lunatic asylum: it is to be regretted that the coercive system is still resorted to here. The wards are ill constructed, the inmates divided into classes,

pauper and paying, of whom it can contain from 350 to 450.

Spedale di Santa Lucia, opposite to S. di Bonifazio, is a hospital for cutaneous diseases, and for patients during epidemics such as the cholera. A large *Bathing Establishment*, which was added to this hospital under the late government, has been increased by the present. Baths of almost every description may be had here at very moderate prices, and it is exceedingly well managed. Close by is the *Military Hospital of Sant' Agata*, very well arranged and managed.

Lying-in Hospitals, Orbatello, for unmarried women, under the surveillance of the police. There are Obstetric wards in the great Hospital of Santa Maria Nuova, and in the Spedale dell' Annunziata, but women must be affected with some illness to be admitted into the former.

Spedale di Santa Maria degli Innocenti, in the Piazza della Sta. Annunziata, a hospital for foundlings, which receives annually about 3500 children, not only from the city, but every part of Tuscany. The children are immediately placed with nurses in the country; very few, except the sick, being retained in the establishment. At a certain age the boys are apprenticed out, and the girls receive a dowry.

Spedale di S. Giovanni di Dio, in Borg' Ogni Santi, on the site of Pal. Vespucci, where Amerigo was born, contains about 24 beds. It is supported by a confraternity of noble families, and is very well arranged and managed.

La Pia Casa di Lavoro, in the Via dei Malcontenti, not far from the ch. of Santa Croce, is an admirable institution, founded during the French occupation of Tuscany, and enlarged under the Grand Dukes Ferdinand and Leopold. At present it contains about 1000 poor children, from the age of 3 years upwards. They are taught to read and write, and at 10 or 12 instructed in some art or trade, which is carried on within the walls under the supervision of skilful masters, of which the manufacture of iron bedsteads, furniture, and upholstery, and shoes for the army, are the most important. The girls receive an education to fit them for becoming domestic servants. The whole system of management is judicious, the food and clothing of the inmates excellent. The separation of the children into classes according to their ages is judicious. There are within the walls large open spaces, some under cover, for recreation. The Pia Casa will well repay a visit from persons interested in such benevolent institutions at home.

Amongst the recent institutions is the *Società di San Giovanni Battista*, founded in 1827, partly for keeping alive devotion to the patron saint of Florence, and partly for the purpose of endowing poor maidens, and for distributing beds and clothing to the aged and the necessitous. The bestowing of marriage portions has ever been one of the most favourite charities in Tuscany, as it is throughout Italy. The sums thus distributed amount to between 3000*l.* and 4000*l.* in Florence alone every year.

Protestant Girls' Home and Orphanage, 10 Via del Gignolo, outside the Porta alla Croce; supported by voluntary contributions.

§ 14. THEATRES.

At all the theatres there is a uniform entrance fee, besides the price paid for a box, stall, &c. The following are among the principal theatres in Florence: —

La Pergola, Via della Pergola. This is under the management of 30 noble proprietors, called "Immobili," and is now what we would call the Grand Opera of Florence. The house is handsomely fitted up, and is capable of containing 2500 persons. The

dern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the 'Dafne' of Ottavio Rinuccini, acted 1594, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by *Tacca*, in 1650: it was of wood, and stood till 1738, when the present fabric was erected.—*Teatro Niccolini*, formerly *del Cocomero* (degl' Infuocati) Via Ricasoli, where comedy and tragedy are usually acted.—*Teatro Nuovo* (degl' Intrepidi), Via S. Egidio.—*Teatro Nazionale*, formerly called *del Giglio*, Via Cimatori, near the Piazza della Signoria, enlarged and embellished in 1841, and opened for the performance of music.—*Teatro Goldoni*, Via S. Maria, on the south side of the Arno; connected with it is a day theatre, or *Arena*, in the Via dei Serragli.—*Teatro Alfieri*, Via Pietra Piana, remarkable for the beauty of its internal decorations.—*Teatro Rossini* (dei Solleciti), Via Borgo Ognissanti.—*Teatro della Piazza Vecchia* (degli Arrischiati), Piazza Vecchia. The three latter are minor theatres. In the last the popular character of Stenterello, the ridiculous personage of the Florentines, is represented during the Carnival.—*Teatro Pagliano or delle Stinche*, Via del Fosso, near the Piazza di Santa Croce, one of the largest theatres in Italy.—*Teatro Politeama*, Corso Vittorio Emanuele, near the gate leading to the Cascine, open to the sky, for operas and comedy during the summer season, the most beautiful and best arranged diurnal theatre perhaps raised in modern times. It is much frequented in the spring and summer evenings.—*Teatro Principe Umberto* (Piazza d'Azeglio), for day and night performances.

§ 15. Popular Festivals.

The popular and religious festivals which used to be kept up in Florence are very interesting, and well worth witnessing; they are now nearly all abolished, but some description of them may still be given.

Midsummer-day, or the Feast of St. John the Baptist, the ancient protector of Florence. On the vigil of the Saint's day there were chariot races on the Piazza Sta. Maria Novella, at 9 at night, and fireworks on the Ponte alla Carraia. On the morning of the festival, the government authorities attended high mass in the Cathedral, and in the afternoon a corso and a horse race; in the evening performances of music took place in the Piazza della Signoria and of the Duomo: the principal streets and buildings, such as the Cupola and Campanile of the Cathedral, S. Giovanni, and the Palazzo Vecchio, were illuminated.

Saturday in Passion Week.—A chariot, laden with small mortars or chambers, and filled with fireworks, is brought in the morning into the Piazza del Duomo, and placed opposite to the central door of the cathedral. A string is carried from the chariot to the choir, by which a dove is made to descend and ignite the fireworks. This takes place as the clock strikes 12, when the choir has reached the "Gloria in excelsis;" the mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The chariot is then dragged to the "Canto de' Pazzi," and the remaining fireworks are there let off. Pazzino de' Pazzi is said to have been the first of the Crusaders who scaled the walls of Jerusalem in the crusade of 1088; and, as the story goes, the "Pio Goffredo" granted to him in reward the arms of Bouillon, and some bits of stone chipped off the Holy Sepulchre, which, when brought to Florence, served to light the holy fire. At all events, the Pazzi appear in the Middle Ages to have distributed the holy fire at Florence, in the same manner as was done at Jerusalem, going from house to house with a torch. This festival is popularly called *lo scoppio del carro*,

sion Day used to be kept as a of popular jubilee, everybody holiday. The *Cascine*, in parti- ere filled with family parties of est and of the poorest citizens, ng of their merry banquets.

Feast of the Corpus Domini is ed here with great pomp and e ceremonies usual in Roman o towns; but as public religious ions are now prohibited, the ay is confined to the interior of rches.

Assumption of the Virgin, Aug. e images of the Virgin in the are dressed up with silks and and sometimes musical ser- e performed before them.

Nativity of the Virgin, Sept. 8th. s erected in the streets, and d with flowers, and the young . e. up to manhood, amuse ves with paper lanterns, carry- m suspended to poles. The l scene of this festivity, called *olone* or *fiorucolone*, is the Via i.

A Night.—On the vigil of this trange noisy ceremony used to ce among the lower classes, e *Festa della Befana* (*Epifania*), d to be derived from the ancient pantomimes; it has been, in easure, discontinued of late

e *Feast of Sta. Anna*, 26th July, iversary of the expulsion of de Brienne, the church of Or' hele is decked with banners of rent *Arti* and *Sestieri* (Corpo- nd Quarters) of Florence.

PLAN FOR SEEING FLORENCE D THE NEIGHBOURHOOD.

EXCURSIONS IN THE NEIGHBOURHOOD OF FLORENCE.

Besides the places described on the different routes by which Florence is reached, the following may be noticed, taking them according to the old gates near which they are situated.

Porta alla Croce.

At a short distance from this gate, a little to the left of the road, are the remains of the suppressed monastery of S. Salvi, containing a Last Supper by Andrea del Sarto, in perfect preservation. It was, according to Vasari, the only thing respected by the rabble and soldiery in the siege of Florence in 1529.

Porta di San Miniato.

When standing upon the bridge the Arno, and looking up the ri the stranger may have observed a ral buildings in the distance, u a hill to the eastward of the c These are the convent and churc *San Miniato al Monte.* After quit Florence by the Porta di San Mini ascending, by an avenue of cypresses *Via Crucis*, and passing the new Pi Michel Angelo with his statue, we r a terrace commanding the city be and on which the Franciscan conve *San Salvatore del Monte* is situated.

church was built by *Cronaca*, and "is of such exquisite proportions, that Michael Angelo used to call it *la bella Villanella*."—*Milizia*. It consists of a wide nave, having 8 arches on either side, forming the entrances of as many chapels, over which runs a gallery. The windows above are alternately round-headed and pointed. The choir is separated from the nave by a fine arch. In its windows is some good stained glass; and behind the altar a painting of the Virgin and Child, surrounded by Saints, of the 14th cent.

The *Convent and Church of San Miniato* stand higher up the hill to the S.E., in a situation used for a military post in the last siege of Florence, when the citizens vainly endeavoured to preserve the expiring republic from the tyrannical grasp of the Medici. Michel Angelo had been appointed *Commissario Generale*, and to him the fortifications of the city were intrusted; and San Miniato being a very important outpost, he raised round it the fortifications which still remain. The convent belonged to the Cluniac order of the Benedictines until 1553, when it passed to the monks of Monte Oliveto.

A church, in honour of San Miniato, had been erected here in very early times. It is on record that S. Frediano, who was bishop of Lucca in the 7th cent., was accustomed to come every year in solemn procession, with his clergy, to prostrate himself before the shrine of the saint; and when Charlemagne was at Fiesole he considered this monastery to be one of the places upon which it became him to confer donations. But in the course of the troubled times which followed, the church and the monastery fell into decay. In 1013, Hildebrand, bishop of Florence, laid the first stone of the present edifice. In this undertaking he was assisted by the Emperor Henry II., whose near relation, Jacopo il Bavaro, was at that time bishop of Fiesole. "The plan of S. Miniato is that of the Latin basilica. It is a noble church, of large dimensions, and, in the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy. This, no doubt, resulted in great measure from the materials of which it was composed,—the pillars and marbles of ancient Roman buildings; but much of the change must have been owing to the architect. Some man of genius (as was the case, afterwards, at Pisa) must have arisen at the time, whose taste was superior to the age. The pillars are single shafts; not stunted, as in the Lombard churches, but of good proportions; with capitals free from imagery, and either antique or skilful imitations. In the construction of this church there is another architectural peculiarity. Large arches are thrown, at intervals, over the nave, connected with smaller arches, which are thrown over the aisles; at once assisting to support the roof, banding the whole fabric together, and giving it additional strength. When these arches occur, the pillars are exchanged for compound piers, one shaft of which is carried up to meet the arch above. The mosaics are believed to have been added in the 13th cent. The campanile was rebuilt (by Baccio d'Agnolo) in 1519. The principal front was rebuilt in the 14th cent., in the style of that age."—*Gally Knight*. The mosaic of the floor of the nave, forming a band from the W. door to the altar, is of black and white marble; it is arranged in very beautiful rosettes of lions, birds, griffons, &c.; with a circular portion representing the signs of the Zodiac, as in the baptistery of S. Giovanni. This mosaic bears the date 1207.

The *raised church*, consisting of the anti-choir, choir, and tribune, is very curious; in front is the space reserved for the neophytes, separated from the choir by a barrier or marble screen, covered with mosaic-work, and handsome sculptured rosettes, surmounted by an elegant cornice, at the S. extremity of which is an ambone or pulpit, the reading-desk on which is supported by a quaint human figure; the pulpit itself rests on two elegant columns of violet marble. The tribune,

or semicircular apse behind the choir, consists of 5 circular recesses, in each of which is a window formed by a slab of Serravezza marble, which, allowing a certain amount of light to pass through it, produces a very pleasing effect when the sun shines on it. On the vault is a mosaic of S. Miniatus offering his crown to the Saviour, with St. John, bearing the date of 1297. In the centre of the choir is the modern high altar. Upon an altar on the rt. of the tribune is a picture of St. Giovanni Gualberto, attributed to *Giotto*. Some traces of paintings of the 14th cent. still exist on the walls of the choir.

The altar of the Crucifixion, in the centre of the nave, at the extremity of the mosaic pavement, was erected in 1465; it formerly contained the miraculous crucifix of S. Giovanni Gualberto, now in the church of Sta. Trinità. The tabernacle over it is surmounted by an eagle upon a woolpack, the arms of the Guild of Merchants, and opposite the device of P. de' Medici, by whom the altar was erected – a "falcon belled and jessed"—was sculptured by Michelozzo. The picture over the altar is of the school of Giotto. The sculptured arabesque ornaments, and the black and white mosaics of the triple feather, one of the Medici's armorial designations (like the Prince of Wales's), on the frieze, and the rosettes in glazed terracotta on the vault, are very beautiful.

The *Chapel of St. James*, opening out of the left aisle, was erected in 1461 from the designs of *Antonio Rossellino*. He was both sculptor and architect, and by him is the monument to Jacopo, the Cardinal of Portugal (died 1459). Death, but most tranquil, is expressed with admirable truth. The accessories are in a fine cinquecento style. The circular bas-relief above of the Virgin and Child is an admirable specimen of A. Rossellino's style. The floor is of that variety of tessolated work called *Opus Alexandrinum*. In the roof are five medallions by *Luca della Robbia*, considered by Vasari as the best of his works: they represent the Theological Virtues, with the Holy Spirit in the centre.

The *Crypt*, which is about 4 ft. below the level of the nave, is supported on small columns of different styles, material, &c., several of their capitals being of the Roman period. Under the principal altar in it are preserved the remains of S. Miniatus and his companions. The vault of the tabernacle over it was painted by *Taddeo Gaddi* in 1341. The altar is enclosed within an elegant iron railing, made in 1338 by *Petruccio Betti* of Siena, the same who executed that in the cathedral of Fiesole.

The *Sacristy* on the S. side of the choir is a lofty square chamber, with a pointed roof, built in 1387: the walls are entirely painted by *Spinello Aretino*, at the expense of Benedetto degli Alberti, a Florentine merchant, who is said to have bequeathed 100,000 florins, an immense sum at the time, for the purpose. These frescos represent events in the life of St. Benedict. Commencing by the S. wall are—St. Benedict leaving his father's house for Subiaco; his miraculously rendering whole a vase broken by his nurse; his interview with Totila; his death; and the vision of St. Maur.—On the W. wall, St. Benedict assuming the monastic habit at Subiaco, and fed in the cave by St. Romanus in spite of the devil. St. Benedict restoring life to a monk crushed by the fall of a part of his convent. St. Benedict and a monk who was tempted by the devil in the form of an ape to absent himself from the choir during the time of meditation.—On the N. wall St. Benedict resisting the temptation of the arch-fiend in the form of a blackbird by rolling his body amongst thorns. The Saint proclaimed superior of his order; discovers an attempt made to poison him for the austerity of his discipline; marking the site from which water was to be conveyed to his convent at Monte Casino; and saving St. Placidus from drowning.—On the E. wall St. Benedict leaving his convent, to the joy of his brother monks; receiving St. Maurus and St. Placidus into his Order; blessing a stone, which no effort could move, the devil being seated upon it; discovering the roguery of Totila in not believing the prophetic

spirit of the saint. The four compartments of the roof contain figures of the Evangelists. Below Spinello's frescos are some fine inlaid (tarsia) woodwork presses, by *Moniciatto* (1472). The paintings in the Campo Santo, also by *Spinello Aretino*, are faded and damaged. The beautiful bell-tower was raised by *Baccio d' Agnolo* in 1519; it was to protect it from the balls of the enemy that Michel Angelo, during the siege, hung mattrasses round it.

The neighbourhood of *San Miniato* was the scene of the call of San Giovanni Gualberto (died 1070). (See Vallombrosa.) His meeting with the murderer of his brother took place at the foot of this hill, where a shrine with an inscription is let into the wall, surmounted by a painting of the scene, and the crucifix, which appeared to bow its head to him, was preserved here until the suppression of the monastery, when it was removed to the ch. of La Santa Trinità in Florence.

The churchyard of St. Miniato, which had remained closed for several years, has been converted into a receptacle for the dead, and is destined to form the centre of a large suburban cemetery. Already has it been more than half filled with corpses—graves, in close juxtaposition and above each other, being dug in the floor, the consequence of which is, as leaden coffins are not used, that a visit to this elegant basilica during the hot months is likely to be far from agreeable, and at times perhaps dangerous. The floor has been covered with sepulchral slabs as well as the walls, which takes away much from the grandeur and beauty of the ch. Some good sepulchral monuments have been lately set up in the ch., those of Giusti the poet, and Bezzuoli the painter, near the entrance, being the most remarkable. In its present state San Miniato is little else than one great Golgotha, and a receptacle for the memorials of sentiment and vanity of the modern Florentines. It is, however, well worth coming to San Miniato if only to enjoy the *magnificent view* from the terrace in front of the Church over Florence, the Valley *of the Arno,* and the encircling Apennines. The old machicolated *Palace* attached to the convent was built by Abp. Mozzi in 1294, and passed into the possession of the monks in 1373.

A description of the drive between the Porta S. Miniato and the Porta Romana is given below.

Porta di San Frediano.

The entrance to the city, by the old post-road leading to Pisa, Leghorn, &c., and at the extremity of the populous suburb of the same name. A short way beyond, on the l., is the *Badia of Monte Oliveto,* an ancient monastic foundation, in the ch. of which are some paintings by *Santi di Tito;* but its principal beauty consists in its picturesque situation, in the midst of a fine wood, and from which there is a beautiful view over the city, the valley of the Arno, and the Apennines in the background. Adjoining this Badia is the Villa Strozzi, extending to the plain below. About 2 m. farther is the populous village of *Legnaia,* from which a road on the l., 4 m., leads to *Mosciano;* near the summit of the range of hills which separate the valley of the Arno from that of the Pesa. Near Mosciano the geologist will find an interesting locality where the arenaceous and limestone rocks, *pietra serena,* and *pietra forte,* which constitute the great part of the chain of the Tuscan Apennines, contain fossils (nummulites); the best locality is in the ravine W. of the ch., and at a place called *Massetto,* on the declivity of the hill covered with stone pines, where the rock has been quarried for ornamental purposes, under the name of *Granitello di Mosciano.*

Porta Romana, called also *S. Pier Gattolini.*

Immediately outside this gate to the left are the king's stables. Parallel with the road leading to them is the

commencement of the new drive which follows the circuitous windings of the hills from the Porta Romana to the Porta S. Miniato and the Porta S. Niccolò. It passes by the Piazza Galileo, the Tivoli Gardens, a favourite summer resort, where fireworks, music, and other entertainments are given, the churches of S. Miniato and S. Salvadore, and the Piazza Michel Angelo. This drive is exceedingly beautiful, being laid out with great taste, and affording throughout its entire course a continued succession of lovely views. It is bordered by many handsome villas.

Beyond the commencement of this drive opens out another broad road, which continues during an ascent of more than half a mile, between lofty cypresses, intermixed with oak and larch, till it reaches *Poggio Imperiale*. This palace was built by the Duchess Magdalen of Austria, wife of the Grand Duke Cosimo II., about 1622. It is said to contain 700 rooms, a story which, it has been remarked, is refuted by counting the windows. The building has been recently converted into an educational establishment for females, formerly known at Florence as the Annunziata.

Above Poggio Imperiale is the hill of *Arcetri* (*in arce veteri*), celebrated for the *Verdea*, the sweet wine which it produces, and so praised by Redi, who sang the wines of Tuscany with such enthusiasm :—

> "Oggi vogl' io che regni entro a' miei vetri
> La *Verdea* soavissima d' Arcetri."
>
> *Bacco in Toscana.*

Farther on, and above the Pian di Giullari of Arcetri, is *Galileo's Observatory*, called the *Torre del Gallo*, from its having belonged to the Gallo family, or from its being surmounted by the figure of a bird for a weather-cock. Here, it is said, were made most of those observations on the moon to which Milton alludes when saying that Satan's shield—

> "Hung o'er his shoulders like the moon, whose orb
> Through optic glass the Tuscan artist views
> At evening from the top of Fiesole,
> Or in Valdarno, to descry new lands,
> Rivers, or mountains, in her spotty globe."

The tower does not seem much altered; it is now annexed to some farm-buildings. At a short distance from the observatory is the *Villa del Gioiello*, the residence of the philosopher, and where he is said to have received Milton when the latter was on his travels. Here, as an inscription on the outer wall states, abandoned and neglected by his Medicean protectors when he became the victim of Papal persecution, but surrounded by a few faithful friends who received from his aged lips the last inspirations of his mighty genius, Galileo lost his sight and dwelt till he died.

Hill of Bellosguardo.—On the rt. on leaving the town by the Porta Romana. No traveller should fail to ascend to the top of this hill, which commands a most extensive and beautiful view of Florence and of the Val d' Arno. There are several handsome villas here; amongst others the V. Albizzi, long inhabited by Galileo, whose bust with an inscription is over the entrance.

La Certosa in Val d' Ema.—A pleasant excursion may be made to this Charter-house, now suppressed, about 2½ m. from the Porta Romana. Soon after passing the village of Galluzzo, an ancient gateway, surmounted by a statue of St. Lawrence, through which no female could enter except by permission of the archbishop, and out of which no monk could pass, opens into the grounds on the rt. The *Certosa* was founded about 1341, by Niccolò Acciaioli, a Florentine, Grand Seneschal of Queen Giovanna of Naples. *Andrea Orcagna* was the architect; and wherever the original Gothic remains it is in the grand Florentine style. Acciaioli requested permission of the Republic to fortify his monastery. The building crowns a beautiful hill, covered with olive-trees and vines, in the angle formed by the junction of the Ema and Greve torrents, and rising nearly 400 feet above them; and its first aspect, with its fine Gothic windows and battlements, is much more that of a mediæval fortress than of a sacred edifice. The church is dark and

grand. The series of paintings from the life of St. Bruno, by *Poccetti*, have merit. In the adjoining chapel, "*delle reliquie*," are also frescos by him. The stalls for the monks are elegantly carved and inlaid, and the pavement richly ornamental. Around the church, on the rt.-hand side, is a line of chapels: the *Cappella di Santa Maria* is nearly unaltered; the style is Italian-Gothic. In this chapel there are a good painted glass window, and several interesting paintings of the early Florentine school, amongst which two or three by *Frà Angelico*. The small *Chapel of St. John* has a fine modern painting of the saint by *Benvenuti*. A flight of steps leads from St. Mary's chapel to the *subterranean church*, which contains the tombs of the founder and his family: that of Niccolò is by *A. Orcagna*. A canopy, supported by four twisted columns, is placed over the full-length statue of the deceased. He is in full armour; the countenance fine and expressive. A long inscription, in Gothic capitals, records his deeds. Three slab tombs beneath, and in front of the altar, represent his father, his sister Lapa, and his son Lorenzo, in relief. The details of the costume are curious, and as perfect as when they left the sculptor's studio. Lastly is the tomb of Cardinal Angelo Acciaoli, Bishop of Ostia (died 1409), by *Donatello:* the sculpture, in alto-rilievo, is most elaborate; the border of fruit and flowers, added by *Giuliano di San Gallo* long after, which surrounds the principal figure, is very beautiful. The *Chapter-house*, opening from a passage that leads from the choir to the great cloister, is disposed and decorated as a chapel. It contains the monument of Leonardo Buonafede (died 1545), by *Francesco da San Gallo*—a beautiful recumbent figure, in bold high reliefs. The Crucifixion in fresco, by *Mariotto Albertinelli*, the pupil of Frà Bartolommeo, rivals the works of his master. Many of the paintings of the early Florentine school, which were formerly in the Certosa, have been removed to the Accademia delle Belle Arti.

The courts and cloisters are interesting. One small cloister is glazed with stained glass, from the designs of *Giovanni da Udine*. It consists of tablets of the life of St. Bruno, inclosed in arabesques. The refectory is a fine apartment, with a pulpit by *Mino da Fiesole*. In front of the church is a large court surrounded by apartments: in one, over the door of which is his bust, Pius VI. resided for some time, when removed from Rome by the French. The inner cloister, on which the cells of the monks open, is a fine square surrounded by porticos; the centre was converted into the Campo Santo, or burying-ground, for the monks.

5 m. beyond the Certosa, following the high post-road to Siena for 2 m., and then crossing to the l. through the hilly country, is the village of *Impruneta*, celebrated for its sanctuary and its collegiate church. The geologist will find much to interest him here; the hill on which the town is built is composed of diallage rocks and serpentine, which have been raised at a comparatively recent period, piercing the stratified secondary limestone; very curious superpositions of the serpentine may be seen all round the outskirts of the village. Copper-ore has been discovered in it, but to no profitable extent. A great deal of coarse pottery is made about Impruneta, principally large oil-jars, and the tasteful large vases for flowers and greenhouse shrubs so much in use in the villas about Florence, the clay being procured from the argillaceous beds of the Neocomian limestone near the contact with the serpentine.

Porta al Prato.

The Cascine.—At the extremity of the Lung' Arno Nuovo, immediately outside the new Porta alle Cascine, are the celebrated pleasure-grounds of this name, rather unjustly depreciated by travellers. The name of Cascine is derived from the dairy to which they wer

annexed. They are the Hyde Park of Florence for the display of fashionable equipages and equestrians. Between the roads which form the carriage-drive and the Railway are plantations, pastures, and a race-course. In these there is nothing remarkable; but the surrounding landscape is magnificent. In the early part of the summer the fireflies swarm here in the evenings, and afford a curious spectacle. At a later period of the year they are replaced by glowworms, which, throughout the North of Italy, have a brilliancy much exceeding that of our British species.

In the *Cascine* (as well as in many parts of Florence) you are beset by the flower-women (*Fioraie*), offering, or rather forcing their bouquets upon you. Their practice is, if you will permit them, to supply you with flowers during your stay, for which they expect, of course, a present upon your departure. The women generally wear the great flapping round hat, often wreathed with artificial flowers; and, on festival days, very smart aprons, pearl necklaces, and all sorts of trinkets and finery.

About a mile beyond the gate is the *Villa di San Donato*, or *Demidoff*, as it is sometimes called after its late proprietor; the grounds, which are extensive on either side of the road, are laid out with taste, although their situation on flat ground, bordering the sides of a dusty high road, is anything but picturesque; they contain a menagerie, artificial rivers, very extensive hot and green-houses filled with the rarest plants and in the finest condition. The mansion was fitted up with great magnificence, and contained a large collection of modern pictures, arms, statues, and some decorations in Siberian malachite from the owner's mines in the Ural Mountains. Since his death a good deal of the furniture and paintings have been removed, and, it is said, sold.

10 m. from Florence, on the old road to Pistoia, is *Poggio a Caiano*, a villa of great interest, which anciently belonged to the Cancellieri family of Pistoia. As it now stands, it was rebuilt by Lorenzo the Magnificent, who employed *Giuliano di San Gallo* as his architect. The vaulting of the principal saloon was considered as a masterpiece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed some of the best Florentine artists upon the frescos, which still remain,—*Andrea del Sarto*, *Franciabigio*, and *Pontormo*: the subjects are all classical, but applied, though with some degree of straining, to the history of Lorenzo. Here, on the 19th of October, 1587, expired Francesco I., and on the following day the profligate Bianca Capello. Some say they died in consequence of partaking of the poison which they had prepared for their brother Ferdinand, who succeeded to the Grand Duchy. Having discovered, as the story goes, the intended treachery, he drew his dagger, and compelled them both to feed upon the fatal viands. This seems, however, to be a fable; and the most accredited opinion is, that the wretched pair died in consequence of disease brought on by their excessive intemperance. *Poggio a Cajano* is about a quarter of a mile from the high road.

La Petraia di Castello, 3½ m. from Florence, on the road to Prato, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans and the bands of Sir John Hawkwood, who, at that period, was in the service of the enemies of Florence. One tower of the castle remains, but modernised. *La Petraia* was reduced to its present form by *Buontalenti*, and was one of the Grand Ducal summer residences. In the garden is a beautiful fountain in the cinquecento style, surmounted by a lovely Venus by *Giovanni da Bologna*. The shady plantations of cypresses, the evergreen oaks and laurels, are most luxuriant, and the view of Florence, of the hilly country to the S. of it, and the Val d'Arno, completes the charm of the scene. The frescos by *Il Volterrano*, in the loggia, have merit as works of art, and are interesting on account of

the numerous contemporary portraits which they contain. Amongst the great folks, grand dukes, popes, and cardinals, we again meet with Tomaso Trafredi the dwarf. Some portions have a humorous cast, as, for example, a half-drunken German landsknecht, keeping back the crowd from the presence-chamber of Clement VII. The gardens are well laid out. Higher up the hill at the foot of which the Castello stands is the

Villa di Quarto, also a fine residence in a lovely situation, part of the ancient patrimony of the Medici, afterwards bought by Prince Demidoff. The gardens are embellished with fountains fed by streams which descend from Monte Morello, and statues by *Ammanati;* one colossal figure is intended to represent the Apennines. It is now the property of the Grand Duchess Mary of Russia. About 2½ m. beyond La Petraia are the villa and celebrated porcelain manufactory of La Doccia, the property of the Marquis Ginori. The latter will be well deserving of a visit, which can be easily managed by railway, stopping at the Sesto Station. There is a warehouse, where its productions are exhibited and sold, in the Via Rondinelli at Florence.

Porta San Gallo.

Close to the Porta S. Gallo is the large new Piazza Cavour, and beyond it, near the Mugnone torrent, a handsome promenade, called *il Parterre*, well planted and furnished with seats; it is much frequented in the summer season, and is very convenient for families having children, who live in this neighbourhood.

The first road on the left leads to *Careggi*, distant 3 m. from Florence. Not far from the village is the *Villa Careggi*. It was built by Cosimo Pater Patriæ, from the designs of *Michelozzo*, and is unaltered in its general outline; but it is no longer a royal villa, having passed into private hands in 1780. It has great interest, from having been one of the most favourite residences of Lorenzo the Magnificent; and in it the meetings of his celebrated Platonic academy were held. Here, on the 7th of November, the supposed anniversary of the birth and death of Plato, the members held their *symposium;* and here died Cosimo on the 1st August, 1464, and Lorenzo on the 8th April, 1492, shortly after his memorable interview with Savonarola. At the S.W. angle is a handsome terrace or loggia, surrounded by Ionic columns supporting a roof on which are some frescos, painted by *Pontormo* and *Bronzino* in the time of Alessandro de' Medici (1536). The view over the valley of Florence from this spot is very beautiful.

Higher up the hill is the *Villa Belvedere di' Careggi*, called also the *Villa Grobert* or *Del Pino*, in a commanding situation, and celebrated for the splendid panorama embraced from it over the valley of the Arno and Florence. It formed a portion of the Medicis' possessions. Close to it is a low building, which was the residence of Marsilio Ficino during the latter years of his life. Over the door is the inscription, DOMUS PARVA QUIES, which may date from the time of the philosopher, who speaks of it in his writings as a Paradise. It was given to him by Lorenzo the Magnificent.

Between Careggi and Fiesole are situated several handsome villas,—that of the late Madame Catalani, now Lavaggi; the Villa of Lord Normanby; the Villa Salviati, a fine specimen of the villa architecture of the 16th century; the Villa Palmieri, celebrated by Boccaccio, now belonging to the Earl of Crawford and Balcarres; and at the base of the Hill of Fiesole, the Villa Rinuccini; the Villa Mozzi; and Villa Guadagni, long the residence of Bartolommeo della Scala, the historian and Secretary of the Republic.

FIESOLE (omnibuses 3 times a-day to Fiesole 1 fr.; to San Domenico ¼ fr., carriage 8 frs.). Two carriage-roads lead to Fiesole—one issuing from the city

by the Via di Pinti, and the other by the Via San Gallo; the former is the best: the two roads join at San Domenico, from which there is now an excellent carriage-road of 1½ m. in length, made at the expense of the city of Fiesole. In England a joint-stock company would have been formed, and shares issued to raise the money: the Fesulans issued titles of nobility. They possess a *Libro d' Oro*, and those inscribed therein acquire the rank of nobility. As no one settled in Tuscany could be received at the Grand Ducal court unless he was *noble*, there was a most ample demand for the title from the native and foreign *bourgeoisie* of Florence. Marquises, counts, and barons, who paid various sums, 300 dollars and upwards, for their patents, were created by dozens.

The road is most lovely as it winds up the hill bordered by gardens and villas. From Florence to the top is about an hour's drive.

The suppressed *Dominican convent*, where this road commences, was founded in 1406. The church is attributed to *Brunelleschi;* but if so it is not in his best manner, and has been much altered, though in good repair. In the chapter-house is a picture by *Frà Angelico*, a Madonna and Child, with Saints, injured by repainting. The Crucifixion, in the former refectory, has been entirely painted over. After passing San Domenico the new road strikes off to the rt., passing under the cypress woods of La Doccia, beyond which we see the first fragments of the so-called Cyclopean or polygonal walls of Etruscan Fiesole on the rt. The pedestrian however will do well to follow the old and steep, but more direct path from S. Domenico, which passes near the

Villa Mozzi (now the property of Mr. William Spence), erected by Cosimo il Vecchio. This is one of the most interesting and beautiful spots in the neighbourhood of Florence. In ancient times, the grounds of this villa are said to have been chosen by Catiline as a place of deposit for his treasures. *He flew to Fiesole* on quitting Rome, the leader of a desperate cause; and was defeated near Pistoia. In 1829 a treasure of about 100 pounds of Roman silver money, all of a date anterior to the conspiracy of Catiline, was found in the garden. This villa continued in the possession of the Medici family, and here the Pazzi intended to have carried their conspiracy into execution in 1478. Lorenzo ever retained a predilection for this villa, and the terrace still remains, which is said to have been his favourite walk. Pleasant gardens and walks bordered by cypresses add to the beauty of the spot, from which a splendid view of Florence encircled by its amphitheatre of mountains is obtained. Hallam has described the scene in language so poetical and yet so beautiful and true, that we give the traveller the pleasure of comparing it with the view which he will have before him: —"In a villa overhanging the tower, of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, he delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

"Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them, not with all the magnificence that the later Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosmo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral, a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to

heaven. Round this were numbered, at unequal heights, the Baptistery, with its gates worthy of Paradise; the tall and richly decorated belfry of Giotto; the church of the Carmine with the frescoes of Masaccio; those of Santa Maria Novella, beautiful as a bride, of Santa Croce, second only in magnificence to the cathedral, and of St. Mark; the San Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen prince who now surveyed them; the Palazzo Vecchio, in which the signiory of Florence held their councils, raised by the Guelph aristocracy, the exclusive but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family before they fell, as others had already done, in the fruitless struggle against the house of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolutions that had raised them to power."

"The prospect, from an elevation, of a great city in its silence, is one of the most impressive as well as beautiful we ever behold. But far more must it have brought home seriousness to the mind of one who, by the force of events, and the generous ambition of his family, and his own, was involved in the dangerous necessity of governing without the right, and, as far as might be, without the semblance, of power; one who knew the vindictive and unscrupulous hostility which, at home and abroad, he had to encounter. If thoughts like these could bring a cloud over the brow of Lorenzo, unfit for the object he sought in that retreat, he might restore its serenity by other scenes which his garden commanded. Mountains bright with various hues, and clothed with wood, bounded the horizon, and, on most sides, at no great distance; but embosomed in these were other villas and domains of his own: while the level country bore witness to his agricultural improvements, the classic diversion of a statesman's cares. The same curious spirit which led him to fill his garden at Carreggi with exotic flowers of the East—the first instance of a botanical collection in Europe—had introduced a new animal from the same regions. Herds of buffaloes, since naturalized in Italy, whose dingy hide, bent neck, curved horns, and lowering aspect, contrasted with the greyish hue and full mild eye of the Tuscan oxen, pastured in the valley, down which the yellow Arno steals silently through its long reaches to the sea." — *Hallam's Hist. of Literature.*

Not far distant is a monument with an inscription, which, if construed strictly, would designate it as placed upon the very "Sasso" whereupon those who suffered "per man' della crudele Fesulea gente" expired as martyrs. Here, according to tradition, St. Romulus, the patron of Fiesole, suffered martyrdom. There are several fine bursts of view into the valley below. The Villa Salviati is the most prominent object; the beautiful Villa Rinuccini, formerly laid out as an English park, but now turned into culture; the Villa dei Tre Visi, once belonging to the Palmieris, which Boccaccio made the retreat of the fair story-tellers in the pestilence of 1348, and now belonging to the Earl of Crawford and Balcarres, may also be from here distinguished.

Before reaching the Villa Mozzi is the Villa Vitelli, founded by Giovanni de' Medici, and a little farther on the *Chapel of St. Ansano.* It was restored by Bandini, the librarian, and appears to have been served by his brother: their tombs are within. The dwelling of the priest adjoins, commanding a delightful view. Within the chapel are eight saints attributed to *Cimabue.* On the right of the ascent, and bordering the carriage-road, are the shady woods of a suppressed convent called La Doccia, one of the most agreeably situated villas about Florence.

We now reach *Fiesole* (13,180 Inhab

—The ground-plan of this city is an irregular parallelogram, rising and falling with the inequality of the ground. The long and almost unbroken line of Etruscan wall towards the north is the portion which has suffered least from time or violence. We descend to the best preserved portion of it by the road that passes behind the Duomo, and the rampart may be here contemplated in all its rude magnificence. The huge stones of which the city wall is composed are somewhat irregular in shape and unequal in size, seldom assuming a polygonal form. The form of the masses employed in the so-called Cyclopean constructions varies with the geological nature of the rock employed. In all the Etruscan and Pelasgic towns, it is found that, when the sandstone was used, the form of the stones has been *parallelipipedal,* or nearly so, as at Fiesole and Cortona; whereas, where limestone was the subjacent rock, the polygonal construction alone is met with, as at Cossa, Roselle, Segni, Alatri, Ferentino, &c.: and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of Greece and Asia Minor, and even to the far-distant edifices raised by the Peruvian Incas. Sometimes the pieces of rock are dovetailed into each other: others stand joint above joint. No projection, or work advancing beyond the line of the wall, appears in the original structure. A small and simple arch, the only fragment remaining of its gateway, which was about the centre of the northern wall, existed until 1849, when it was most wantonly pulled down, and the fine blocks of stone from it used in the repairs of some adjoining farm-buildings. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed: some may possibly have been occasioned by the attacks of the besieger; and some as the outlet of drains.

The site of the fortress or acropolis of the Etruscan city, on the top of the hill, 1000 ft. above Florence, is now covered by a Franciscan monastery, which, from its site, well deserves a visit. Fragments of the foundations are occasionally brought to light by excavations, and more extensive remains existed until of late years. Before reaching the convent is the very ancient *Church of St. Alexander.* The nave is flanked by 18 columns of cipollino, 15 of which are perfectly preserved, with Ionic capitals and bases in white marble, of Roman workmanship. This ch. had the title of a Basilica, and it is conjectured to have been one. An altar dedicated to Bacchus, but of which the inscription is mutilated by a hole in the centre, and which stands near the entrance, and certain ancient cisterns discovered in 1814 in front of the building, but since covered up, are adduced by the learned Inghirami in support of his opinion in favour of the antiquity of the building. This church was dismantled by Leopold I. in 1784. The roof of the nave and the rich pavement were removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814–1818, when, at the instigation of Bishop Tommasi, it was restored to divine worship. But the repairs which were needful for this purpose have, in a great measure, deprived the edifice of its original character.

Some remains of an amphitheatre constitute all the existing vestiges of the edifices of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and the relics which have been from time to time discovered underground. Of these the most remarkable is a bas-relief representing an augur, now in the gallery at Florence. The Fesulans were celebrated for their skill in augury, and are so described by Silius Italicus (viii. 478) in his enumeration of the nations assembled at the battle of Cannæ; and hence, the monument possesses peculiar interest. The theatre was dug out in 1809, at

ıe expense of a spirited foreigner, ıe Baron Schellersheim, a Prussian. arge and perfect portions of the outer all, and of the semicircular space r the spectators, were then brought light; but, excepting some small ortions, have since been again covered ith earth or destroyed.

The *Duomo*, or *Cathedral*, whose interıl arrangement resembles a good deal ıat of S. Miniato al Monte, was begun . 1028 by the then Bishop Jacopo il ıvaro, and is rude in its construction. he pillars are built up of small courses: ıme have ancient Composite capils, inartistically placed upon shafts larger diameter than themselves; hers are in a barbarous mediæval yle. The crypt is in great measure altered. Some parts of the building e of as late a date as the middle f the 13th cent. The frescos, by *rrucci*, representing incidents from he life of St. Romulus, are much deıed. In the chapel on the rt. of the hoir is the tomb of Bishop Salutati (ob. 1465) by *Mino da Fiesole*, surmounted by his bust, one of the most emarkable specimens of sculpture of he 15th cent.; it is certified by the hscription, "opus Mini 1466:" and pposite to it, and over the altar, a ne bas-relief, by the same artist, reresenting the Virgin, with the infant Saviour and St. John, and on either side St. Remigius and St. Lawrence, with our Saviour and St. John in the foreground, forming as beautiful a group s was ever cut out of marble; over it is a bust of Christ.

The humble *Palazzo del Comune* is ecorated, according to the usual cuscom, with the arms of the successive Podestàs. This building, the hurches, the Episcopal seminary, and ome few lowly dwelling-houses round he Piazza, occupying probably the site f the ancient forum, compose the city f Fiesole.

The views from here are peculiarly ne. On the north we see the valley f the Mugnone. On this side, and just elow the height, is the villa of Scioone Ammirato, the Florentine hisorian. Here many of his celebrated works were composed. Towards the south, taking our station either in the Piazza, or on the more elevated point of the Franciscan convent, we command the central Val d'Arno, from its eastern extremity to the gorge of the Gonfolina, by which it communicates with the Val d'Arno di Sotto, with Florence as the main object in the rich landscape below.

To the E. of Fiesole, and on the prolongation of the ridge on which it is situated, is the *Monte Ceceri*, celebrated for its extensive quarries of *pietra serena*, a variety of sandstone, which has furnished the material for the principal edifices of the Tuscan capital. The view from the summit of the Monte Ceceri is still more extensive than that from the ancient citadel of Fiesole.

In descending, a slight deviation from the road on the rt., opposite the church of St. Domenico, will lead the traveller to the *Badia Fiesolana*, considered by tradition as the site of the primitive cathedral of Fiesole. In 1462 Cosimo de' Medici employed *Brunelleschi* to build the church and monastery which now exist. The conventual portion of the building is a fine monument of his skill. The cloister is elegant. The church is not large, but well proportioned. It has been plundered of almost all its works of art, excepting some inlayings in *pietra dura*, and a bas-relief by *Desiderio da Settignano*. The façade of the older church, in the style of the 13th cent. in black and white marble, remains. Cosimo would not allow it to be altered. This monastery was suppressed by Leopold I., and, after many changes, was converted into a printing-office and lithographic establishment, founded by the learned Inghirami, under the name of Tipografia Fiesolana, and where, during his lifetime, were published his principal works upon Etruscan antiquities. Crossing the bridge over the Mugnone, a level road, skirted by villas and villages, along the rt. bank of that river, leads to the Porta S. Gallo.

Excursion to the Sanctuaries of Vallombrosa, La Vernia, and Camaldoli.

Florence to Vallombrosa, 20 *Eng. m.*

This excursion can be made either by the road the whole way, or by railway to Pontassieve, and thence in a light carriage. Pontassieve is the second station on the Foligno-Roma line, 20 kil. from Florence. If the road is chosen it will be necessary to change carriages at Pontassieve or Pelago, as the road beyond the latter of those places is only practicable for light vehicles. Perhaps the best plan in making this excursion is to go to Pontassieve overnight; drive to Tosi the next morning, and thence walk to Vallombrosa.

The road, on leaving Florence by the Porta alla Croce, runs parallel to the rt. bank of the Arno, as far as Pontassieve. 1 m. from the city it passes close to the church of St. Salvi on the l., in the refectory of which is *Andrea del Sarto's* celebrated fresco of the Last Supper; and 2 m., through *Rovezzano.* 2 m. farther on is the Stat. of Campiobbi; and 5 m. beyond this is *Pontassieve* (10,051 Inhab.), from which good roads branch off to Arezzo on one side, and to Forlì on the other. At Pontassieve light carriages may be procured, by which the traveller can proceed nearly all the way to Vallombrosa. On leaving Pontassieve the river Sieve is crossed, which rises in that part of the Apennines where they are traversed by the post-road between Bologna and Florence. About 1 mile beyond Pontassieve the road to Pelago and Vallombrosa, which is practicable for carriages, strikes off on the l. from the high-road to Arezzo, and begins to ascend the mountains towards the monastery, which is now in full view. There is a fair village inn at *Pelago* (10,037 Inhab.), 6 m. from Pontassieve; but it is advisable for a party which includes ladies to reach the monastery before dark. The road for heavy carriages ends at Pelago, and the traveller must take to a light vehicle of the country, to saddle, or walking. A mile and a half from Pelago is *Paterno,* a sort of grange which belonged to the monks of Vallombrosa, whence there is a picturesque view of the dark deep valley, and of the Ellero torrent at the bottom. Farther on is the hamlet of *Tosi,* and beyond a stone cross, from which the view is splendid, and whence an hour's walk through pine woods will bring us to the convent. Beckford, who visited the convent in the third week of October, says, "After ascending a tedious while, we began to feel the wind blow sharply from the peaks of the mountains, and to hear the murmur of the groves of pine. A paved path leads across them, quite darkened by boughs which, meeting over our heads, cast a gloom and chilliness below . . . . . We galloped on, and entered a vast amphitheatre of lawns and meadows surrounded by thick woods beautifully green. The steep cliffs and mountains which guard this retired valley are clothed with beech to their very summits; and on their slopes, whose smoothness and verdure equal our English pastures, were dispersed large flocks of sheep. The herbage, moistened by streams which fall from the eminences, has never been known to fade; thus, while the chief part of Tuscany is parched by the heats of summer, these upland meadows retain the freshness of spring. I regretted not having visited them sooner, as autumn had already made great havoc among the foliage. Showers of leaves blew full in our faces as we rode towards the convent, placed at the extremity of the vale, and sheltered by firs and chestnuts towering one above another." These forests produced a considerable revenue to the monks, who cut down the oldest trees, and planted others in their stead. Here may be seen magnificent specimens of the fir tribe. Up to about a mile from the summit chestnuts, oaks, and beech are seen, justifying Milt

simile, the accuracy of which has been called in question on the ground that, the forest consisting entirely of fir, it could not be true that the rebel angels

"lay entranced,
Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades,
High overarch'd, embower."

The *Santuario* of *Vallombrosa* :—

"Così fu nominata una badía,
Ricca e bella, ne men religiosa
E cortese a chiunque vi venia."
Orl. Fur. can. 22, st. 36.

is now a deserted building.

The Monastery having been suppressed by the Italian Government, only 4 Brothers remain to do duty in the ch. The remainder of the conventual buildings have been seized upon by the State, whose agents reside in them. The strangers' apartment has been fitted up as an *Inn* for visitors wishing to pass a few cool days in summer, and as a sort of sanitary station for invalids.

Vallombrosa was anciently called Acqua Bella. The monastery was founded in the 11th century by S. Giovanni Gualberto. He was the son of the lord of Petroio in Val-di-pesa, the head of a noble and rich family in Florence: and, though piously brought up, gave himself in his youth to dissipation and the pleasures of the world. His brother Hugh having been killed by some person of good birth, Giovanni Gualberto considered himself bound to avenge his brother's death. Returning from S. Miniato al Monte to Florence, on Good Friday, accompanied by a troop of armed followers, Gualberto met the author of his brother's death in a narrow road, where there was no escape. As Gualberto was going to kill him, he threw himself at Gualberto's feet, and, extending his arms in the form of a cross, besought his adversary to call to mind the events commemorated on that day. Gualberto, being struck by the appeal, forgave his enemy, and conducted him to the church of S. Miniato, where upon their appearance before the crucifix, the figure of our Saviour inclined his head to Gualberto, who thereupon became a monk of the adjoining monastery. Finding the abbot simoniacal, he left the monastery with another monk, and being pleased with the hermitage of Camaldoli, which they visited, he retired into the solitude of Vallombrosa, and there shortly afterwards founded an order according to the rule of S. Benedict. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first abbot. He died 12 July, 1073, at the age of 74; and in 1193 was canonized. His life was written by Jerome, a monk of Vallombrosa, in 1480, with an account of the miracles, the performance of which had by that time been assigned to him by tradition. The monks of Vallombrosa wore originally a grey habit; in 1500 they adopted brown. The order took its name from the place of its institution, and was the first which admitted lay brethren. It never became very numerous or acquired much importance. The site, as well as a vast extent of land round the monastery, was granted by Ita, the abbess of S. Ilario, on condition that she and her successors should appoint the superior. But owing to the loose observance of their vows by the nuns of that convent, they were in 1255 removed by Pope Alexander IV. to another establishment, and their connection with Vallombrosa ceased. The monastery became very rich from endowments by the Countess Matilda and others; and in 1637 the present extensive buildings were erected. It was a great place of refuge for persecuted ecclesiastics during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa, was Guido Aretino, who was a member of this house when he first became known as a writer upon music in the early part of the 11th cent. After having visited Rome twice, upon the invitation of John XIX. and XX., he was prevailed upon by the abbot of a monastery at Ferrara to settle there. Some writers have ascribed to Guido the invention of the counterpoint, which is scarcely less absurd than as-

cribing the invention of a language to any individual. It is pretty certain that he was the first person to use, or recommend the use of, "lines" and "spaces" for musical notation. But he is chiefly celebrated as the undoubted inventor of what is technically called the "scale" or "gamme." Having observed that the music then in use to the following Hymn to John the Baptist, by Paulus Diaconus (eighth century), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adapted these six syllables to represent the six sounds:—

> "*Ut* queant laxis *re*sonare fibris
> *Mi*ra gestorum *fa*muli tuorum,
> *Sol*ve polluti *la*bii reatum
> Sancte Johannes!"

The syllable *Do* was substituted for *Ut*, and *Si* added, in the seventeenth century.

The church, built in the 17th cent., is in the form of a Latin cross, and well designed: decorated with gilt stuccos, fine marbles, and paintings in oil and fresco. The sacristy is lined with presses of elegant sculpture in chestnut-wood. The convent, which forms a quadrangle, is spacious, and presents a noble aspect. The refectory is capable of accommodating 200 persons at table. The upper part of the convent contains the dormitories, and the library, which once possessed some very valuable manuscripts and rare books; but the French despoiled the collection of all that was valuable.

At a short distance from the large convent is the *Paradisino*, or *Celle*, a small convent built on the summit of an isolated rock, about 250 ft. higher up. A rough path leads to it. At the foot of the rock runs the small torrent *Vicana*, coming from the summit of the glen, and forming at this spot a pretty cascade. In this smaller convent or hermitage are a well-built chapel, several dormitories, and two oratories: above it a handsome gallery, which looks down into the chapel, hung with paintings done by an Englishman of the name of Henry Hugford, who, after a long residence at Florence, sought an asylum : and is known as the reviver improver of the manufactur scagliola. From the windows extensive views open over the v of the Arno to Florence, and, the weather is clear, even to th in the direction of Leghorn. fine prospect becomes still more nificent a little before sunset. extensive views may be obtaine ascending *Monte Risala*, or, still ter, from the *Monte Catasta* (4700 or the *Varco di Pietarello* (4982 the highest peaks of the chain of Prato Magno, to the S.E. of the disino.

Vallombrosa to La Vernia, 27 m. sons who intend to visit La Ve and Camaldoli, and have com far as Pontassieve or Pelago heavy carriage, will do well to d it to meet them again at the *O della Consuma*, which is on the road from Pontassieve to P Vecchio and Bibbiena, near the sum of this ridge of that branch of Apennines which divides the v in which the Arno rises from in which Florence stands. This teria (nearly 3000 ft. above the is about 10 m. from Pelago, an or 3 hours on foot, from Vallomb to the N.E., and derives its n from the *Monte Consuma*, on w northern slope it stands. A bridle- leads to it from Vallombrosa. The is without accommodation, bei mere baiting-place for charcoal-c Leaving Consuma, on N. is seen chain of *Monte Falterona*, from th side of which rises the Arno: the longation of the ridge on the right is called the *Prato Magno*. About from Consuma a view is obtained o uppermost valley of the Arno. m. from Consuma is *Borgo-alla-Co* in the church of which may be see body of Cristofano Landino, the c cellor of the republic, preserved mummy. The Florentine state best on him the ancient castle of Borgo- Collina, as a reward for his public vices, and his commentary on D here he retired, in 1497, at the a

13, and never returned to Florence, to avoid being engaged in the intrigues against the Medici. He died here a few years after. The adjoining cenotaph was raised to his memory about 50 years ago by Cardinal Dupuy. After a descent of about 1 m. the road crosses the Arno, and traverses the small plain of *Campaldino*, the scene of a battle between the Guelphs and Ghibellines on the 11th of June, 1289. The Aretines, who formed the chief portion of the Ghibelline party, were routed with the loss of 1700 men killed, and 2000 taken prisoners: among the former was Guglielmino Ubertini, bishop of Arezzo, who fell fighting desperately in the thickest of the fray. Dante was present at this battle, being then 24 years old, and served among the Florentine cavalry.

Poppi, on the rt. bank of the Arno, singularly placed on a high rock (1540 ft.), whose base is washed by the river, is a very ancient town, and the capital of the Casentino. The only building of interest is its old castle, erected in 1274, occupying the highest part of the rock, and having been a place of some strength before the introduction of artillery. The courtyard contains some curious architecture; and a staircase celebrated for the skill shown in its construction, and resembling that in the Bargello of Florence (which is said to have been copied from it), leads to a chapel containing frescos which, according to Vasari, are by *Spinello Aretino*. The land along the Arno about Poppi is highly cultivated. The pronunciation of the inhabitants is said to be the purest in Tuscany. The road continues along the l. bank of the Arno, and 4 m. beyond Poppi is

Bibbiena, 18 m. from Consuma and 38 from Florence, the native town of the celebrated Cardinal Bibbiena, whose family name was Dovizzi. There is a decent country inn here. Beyond Bibbiena, towards La Vernia, the road is no longer practicable for carriages, but may be traversed for about 4 m. by a country car. It is, however, exceedingly steep, with awkward turns, and, for those who cannot walk, horses or mules are far preferable. La Vernia is 8 m. from Bibbiena, 2 m. from which latter place the road crosses the *Corsalone* torrent. There is an osteria called *la Beccia* before reaching the convent, where horses and guides for the surrounding mountains may be procured. The village is said to derive its name of *Vernia*, or more properly *Alvernia*, from its perpetual wintry climate, to which Dante seems to allude, calling it—

"Il crudo sasso tra Tevere ed Arno."

The *convent of La Vernia* is situated on the S. side of a circuit of rugged rocks, at an elevation of 3720 ft. above the sea. The highest point of the mountain on which it stands, called La Penna, is 1150 ft. higher. Here is a chapel, from which a most extensive view is obtained. To the S.E. are seen the mountains of Umbria: on the W. the valley of the Casentino, the chain of Prato Magno: to the N.W. are the sources of the Arno, and to the N.E. those of the Tiber. There are also some points within the circuit of the convent enclosure which are visited as curious — rocks and chasms called the *Masso di Fra Lupo*, *la Buca del Diavolo*, and the *Masso Spicco*.

The convent dates from 1218: the principal church was built in 1264, on a site which had been visited by St. Francis. It was nearly destroyed by fire in 1472. It had accommodation for about 100 friars of the Franciscan order. They provided all strangers who arrived with food and lodging, but had no property, and depended upon alms for the support of their establishment.

A short distance to the south of the convent is the village and ruined castle of *Chiusi*, formerly a strong place commanding the pass. It occupies the site of the ancient town of Clusium Novum. Michel Angelo's father was appointed by the Signoria of Florence Podestà of *Chiusi*, and at *Caprese*, a small hamlet about 5 m. to the S.E., in the valley of the *Singerna*, one of the affluents of the Tiber, the great artist was born on the 6th March, 1475.

La Vernia to Camaldoli.

The traveller may return to Bibbiena and reach Camaldoli from thence, passing through *Soci* and *Partina*, the distance about 10 m. [There is a shorter way, but only suited to the pedestrian, over the mountains from La Vernia to the crossing of the *Corsalone* torrent at *Banzena*; thence to Marciano and Partina; in all, 12 m.] The ascent to the mountain on which Camaldoli stands begins at La Mausolea, a grange belonging to the convent. The *Sanctuary of Camaldoli*, which, for comfort and for beauty of situation, is a most agreeable resting-place, is situated on a rocky slope of the Apennine, inclining toward the south, and thickly covered with fine firs, watered by streams, and called the *Giogana*. It is said to have been founded about A.D. 1000, by S. Romualdo, and was capable of containing more than 100 monks. The church and convent were destroyed by fire in 1203, and were so much injured when the convent was besieged, in 1498, by the Duke of Urbino, that in 1523 the church was rebuilt and adorned with some youthful paintings of *Vasari*. The church was enlarged and restored also in 1772–1776. There was a commodious strangers' apartment for the reception of travellers, before the monks were turned out.

Higher up the glen, and about 1½ m. to the northward of the convent, is the *Eremo*, or hermitage; a sort of second and smaller convent, with numerous cells on the ground-floor, arranged symmetrically in rows, and with a neat chapel. The order was very rigid in its discipline; the monks were summoned to prayers seven times in every 24 hours throughout the year. The first prayers were at 1 in the morning, and certain of the members were appointed in turn to clear away the snow which, in the winter season, often impeded their passage from the cells to the church. The dress was white, with a cloak reaching down to the knees. From this hermitage there is a fine view of the glen and forest, which is one of the most ancient in Tuscany, and in which are to be seen a few remaining pine-trees of enormous size. Those which were felled of late years for the rebuilding of the basilica of St. Paul at Rome were believed to be nearly 400 years old. One of the highest points of the ridge on which Camaldoli is situated is called *I Scali*, mentioned by Ariosto on account of the extensive view it affords:—

> "... Scuopre il mar Schiavo e il Tosco
> Dal giogo onde a Camaldoli si viene."

A path to the eastward from the hermitage crosses the central ridge of the Apennines, and by this there is a road leading by *Ridracoli* and *S. Sofia* to *Ciritella*, down the valley of the Bidente, and thence to Forlì; another, practicable for horses, to *Bagno* and *San Pietro*, and from there descending the valley of the Savio to Cesena in Romagna.

Camaldoli to Florence.

The best way of returning to Florence will be by *Prato Vecchio* and *Stia*. The distance from Camaldoli to each of these places is about 8 m. There are two roads in this direction —one, which ascends the mountain to the W. of the hermitage, and, continuing along the ridge to *Casaline*, about half a mile farther on at *Vallione*, divides into two branches—one leading through the hamlet of *Ama* to Stia, the other along the rt. bank of the *Fiumecello* torrent to Prato Vecchio. The other road, which leads more directly to Prato Vecchio, leaves the convent, and, running at first southward for about a mile, passes through the wood on the skirt of the glen; it is paved to facilitate the draught of the felled timber, and as a protection from the heavy rains. Hence there is a fine view of the deep glen and of the plain beyond. The road then crosses the ridge to the westward, the summit of which commands a very extensive view of the surrounding chain of the Apennines, and of the valleys formed by them. This part of the chain is perfectly

arren, and the track is cut through he sandstone rock. The road then lescends to the village of *Moggiona*, which stands on the bank of a mountain stream; and then, again ascending out of this ravine, crosses another idge of hills, from which is obtained fine panoramic view, comprising the owns of Prato Vecchio, Stia, Poppi, nd Bibbiena, and the monastery of La Vernia; the high range of the Falterona to the northward, and to the westward that of Prato Magno, and between these the Arno winding through the valley of the Casentino, and

"Li ruscelletti, che de' verdi colli
Del Casentin discendon giuso in Arno,
Facendo i lor canali e freddi e molli."
Inf. Canto xxx.

In front, in coming down the mountain, upon the top of a hill over the opposite side of the Arno, are the ruins of the *Castle of Romena*, held formerly by counts of that name, and mentioned by Dante in the 30th Canto of the Inferno. Near it, according to some, and not at Siena, is the *Fonte Branda* of the poet. At the foot of the mountain the Fiumecello torrent is crossed, and a quarter of a mile beyond is Prato Vecchio. From this town the carriage road to Florence, a distance of about 30 m., runs northward along the l. bank of the Arno as far as Stia, where it crosses the river. A mountain path runs northward from Stia to the source of the Arno, or Capo d'Arno, and to the summit of the Falterona (5410 feet above the sea), from which the prospect is magnificent, extending to the Mediterranean on one side, and to the Adriatic on the other. The road from Stia to Florence, after some broken and steep but picturesque ascents during about 3 m., falls into the high road from Bibbiena to Pontassieve and Florence near *Tartiglia*.

Travellers who wish to visit the three sanctuaries of Vallombrosa, La Vernia, and Camaldoli, should leave Florence in good time in the morning, and reach Vallombrosa in the afternoon; proceed the next day to La Vernia, which for the pedestrian will take 10 hours; and on the third to Camaldoli, returning on the fourth day to Florence. Those who go only to Vallombrosa and Camaldoli may reach the latter place on the second evening, passing by Consuma and Prato Vecchio (10 hours on foot), and return to Florence on the third; or if they visit La Vernia and omit Camaldoli, then, by starting early, Florence may be reached in one day from La Vernia. On a summer's day, by starting from Florence by the early train to Pontassieve, where it will be advisable to have ordered a vehicle beforehand, travellers may visit Vallombrosa and return the same evening.

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SECTION II.

DUCHIES OF TUSCANY AND LUCCA.

INTRODUCTORY INFORMATION.

1. *Territory, Population.* — 2. *Agriculture.* — 3. *Manufactures.* — 4. *Wines.* —5. *Money, Weights, Measures.*—6. *Railways.*—7. *Posting.*—8. *Painting.* —9. *Sculpture.*

ROUTES.

§ 1. TERRITORY, POPULATION.

The territory of the former Grand Duchy of Tuscany, with its more recent adjunction of the Duchy of Lucca, is included in the present section.

The Tuscan territory, now forming the Italian provinces of Florence, Siena, Pisa, Lucca, Leghorn, and Arezzo, which comprises a considerable portion of ancient Etruria, consists of a series of valleys descending from the S. and W. declivities of the Apennines, and of an irregular hilly region, extending from that chain to the shores of the Mediterranean. Its resources are numerous; the soil, climate, and configuration of the country are as various as the diversities presented by the sterile, cold, Apennine region,—the fruitful valleys of the Arno, of the Chiana, and Ombrone,—and the unhealthy Maremma. The population, according to the Government returns, amounted to 1,725,700 at the time of the last census at the commencement of 1863.

§ 2. AGRICULTURE.

The mezzeria or *métayer* system prevails in Tuscany, and has existed from time immemorial; and, unless it be in the Maremma, the farms are small. The contract between the landlord and peasant, which is unwritten, is in force for one year only; the proprietor may discharge his cultivator every year at a fixed period, but a good tenant will hold by the estate from genera-

tion to generation. The system depending too on mutual good faith, a good labourer is indispensable to the well-doing of the landlord. In the partnership the proprietor supplies all the capital, the oxen and beasts of burthen, and the cultivator the labour; the produce being equally divided between them. The cultivator is only obliged to supply the labour required in the ordinary cultivation. If the proprietor is desirous of reclaiming waste lands or draining, he must pay the cultivator wages for extra work. The seed for sowing is supplied at joint expense; that required for the support of the cultivator in bad years the proprietor generally supplies. In the Lucchese territory the land is generally let out at a fixed rent, paid in produce. The cattle used for agricultural purposes are supplied throughout Tuscany by the landlord, and maintained at the joint charge of the tenant; in case of casualties the latter pays a moiety of the value of the animals lost, as he derives a moiety of any profit from their sale. All farm-buildings are maintained in repair by the landowner, and the peasants are therefore lodged gratuitously. The tenant who does not possess the necessary machinery for pressing his grapes and olives, pays a small tax of about 1-16th to his landlord for their use.

There is an appearance of neatness and cleanliness, as well as contentment among the Tuscan peasantry, which is extremely pleasing, and which may be mistaken for a state of independent circumstances. But although the system works well as regards their physical wants, it is attended with the great drawback of a stationary, and at the same time precarious position. It is a rare thing for a Contadino ever to rise above the situation in which he was born, and which his family before him have occupied for generations. The valleys of the Arno and Chiana are cultivated with great care, and with less waste than in many parts of Europe. Among the productions of importance that of silk is increasing; the annual quantity produced is stated at nearly 260,000 lbs., and might be greatly augmented. Oil is an article of great importance, and is increasing also in quantity by the extension of the cultivation of the olive.

§ 3. Manufactures.

The manufactures of Tuscany have never been either restricted or protected by legislation. In this respect, as in everything connected with the liberty of commerce, Tuscany has been the first country to take the lead in that system which has immortalized the name of Sir Robert Peel. Except so far as the usual handicrafts in towns and villages have been called by necessity into operation, the people look to agriculture chiefly for their support: those who are employed in straw-plait making, and in the spinning and weaving of such woollens, linens, and silks as are made in the country, are generally found at work in their own habitations.

Notwithstanding the predilection of the Tuscan people for agriculture, the following branches of manufacture employ a considerable proportion of the population of towns:—

Straw Platting and Straw Hats.—This important branch of industry, celebrated for its beautiful productions, has long formed an extensive and profitable article of export, especially to England and the United States. Besides their general use in the country itself, the value of hats and platting exported has averaged from 6,500,000 to 7,500,000 lire (£216,600 to £250,000) per annum. This branch of manufacture is exercised not only in the towns and villages, but in the country districts. Preparing the straw in bundles of different degrees of fineness, platting, cleansing, and making up the plait for use or exportation, afford employment to the female population,—moderately

paid, it is true, but, at the same time, in a much cheaper country, higher wages are earned than are paid for the same work in London, Dunstable, and other places in England. Florence, Prato, Pistoia, Pisa, Leghorn, are the principal centres of the straw manufactories. At Prato alone, an English house gives employment, all the year round, to some thousands of persons. The young females or Contadine often by their industry and skill in straw-platting realize their marriage dower. Each girl can, for a few pence, purchase straw to work up, and earn between 30 and 40 sous, 15 to 20 pence, per day.

Silk Manufactures.—Florence is the principal seat of the silk manufactures, especially for throwing, weaving, &c. There are silk-works also at Siena, Pistoia, and Prato. The silk-looms in Florence are in the houses of the weavers.

Woollen Manufactures.—These are chiefly of a coarse description: the woollen caps called *beretti*, and the military caps, *calabassi*, worn by the Turks, are manufactured extensively for the Levant market. The value exported, of both, is estimated at nearly 75,000*l.* sterling. In Prato and its neighbourhood there are above thirty manufactories of coarse woollen cloths and Turkish caps. Florence has manufactories of carpets. The colours and texture of the Florentine carpets are much admired.

Linens and Hemp Tissues are manufactured chiefly in the country districts, and almost exclusively for domestic use.

Cotton Manufactures.—There are few cotton manufactures in Tuscany, the country deriving its supplies from England and France.

Paper and Printing.—Both these are extending; there are about fifty mills, large and small, of the first. Paper is manufactured in large quantities and for exportation about Pescia and San Marcello.

Alabaster and Marble.—There are a great number of alabaster works at Volterra, where more than 1200 persons, forming one-fourth of the population, are employed on them, and on marble and sculpture works in Florence and other places.

Porcelain.—The establishment of the Marchese Ginori, near Florence, produces excellent porcelain for domestic uses, as well as specimens little inferior to the productions of Sèvres as works of art.

Tanneries and Works of Leather.—There are several tanneries, but they tan little more than the leather used in the country.

Hardware and Works of Metal.—The cutlery, iron, and other metal works are moderately good. The best cutlery is made at Pistoia. A considerable quantity of iron is manufactured at the Government foundry of Follonica from the Elba ores, and exported to the Roman, Sardinian, and Neapolitan states.* Of late years the copper-mines of Tuscany have proved very productive, especially those of La Cava, near Monte Catini, in the valley of the Cecina, belonging to two English gentlemen, Messrs. Sloane and Hall; their smelting-works at La Briglia, in the valley of the Bisenzio, near Prato, turning out nearly 300 tons annually of excellent metal, the whole of which finds a ready sale in Tuscany and the neighbouring states of Naples and the Church for the manufacture of articles for domestic purposes. A large quantity of very rich copper ore from these and other Tuscan mines is now exported to England.

§ 4. WINES.

The process of wine-making is better understood, and a greater number of good wines are produced, in Tuscany than in any other state of Italy.

* The mines of Elba are now producing *60,000 tons* of iron-ore annually, of which 25,000 are smelted in Tuscany, and *the rest exported to England*, France, Naples, and Genoa; the shipments to Great Britain *increasing every year.*

The Grand Dukes had taken considerable pains to improve the vineyards, by importing the best species of vines from France, Spain, and the Canaries; and the wines made show that their labours have been attended with considerable success. According to Redi's patriotic dithyrambic, entitled 'Bacco in Toscana,' the wines of Tuscany are the first in the world, and they perhaps might be so, if a better choice was made in the soils appropriated for their growth, and greater science displayed in their fabrication. That it is not from ignorance on the former of these points that the Tuscans so often err appears from several passages of the poem just mentioned, in which the author anathematizes those who first dared to plant the vine on low soils, and celebrates the excellence of the juice which flows

——— "dall' uve brune
Di vigne *sassosissime* Toscane."

"Among the ancient laws of the city of Arezzo," he remarks in a note, "was one granting free permission to plant vines on such hills as were calculated to produce good wine, but strictly prohibiting the cultivation of them on the low grounds destined to the growth of corn." The injudicious method also of training the vine excites his just indignation.

In the description of Tuscan wines much confusion has arisen from not attending to their different qualities. As the grapes have, in general, attained their full maturity before being pressed—being, besides, in the case of the choicer sweet wines, dried within doors before they are trodden—the first juice (*mustum lixivium*) necessarily abounds in saccharine matter, and the wine procured from it will consequently belong to the sweet class. But, when this is drawn off, it is customary to add a quantity of water to the murk, which, after a short fermentation, yields a very tolerable wine; and a repetition of the process furnishes an inferior sort. In this way, a proportion of the inferior wine of the country is made; but all the choicest growths are more or less sweet. The Montepulciano wine, which a traveller will most probably have set before him, will be the common wine of the place, and will not enable him to judge of the most esteemed wine in Tuscany, the "d' ogni vino è il re" of the poet. According to Redi, another source of error arises from the circumstance of several of the best Tuscan wines receiving their appellations from the grapes which yield them, as, for example, the *Aleatico*, the *Columbano*, the *Trebbiano*, the *Vernaccia*, &c.; and as these names are not confined to Tuscany, but are common to the growths of other parts of Italy, the difficulty of distinguishing them is still further increased.

The *Aleatico*, or red muscadine, which is produced in the highest perfection about Montepulciano; at Monte Catini, in the Val di Nievole; and at Ponte-a-Muriano, in the Lucchese territory, and of which the name in some measure expresses the rich quality (it being obviously derived from ἡλιάζω, to expose to the sun), has a brilliant purple colour, and a luscious aromatic flavour, but without being cloying to the palate, as its sweetness is generally tempered with an agreeable sharpness and astringency. It is, in fact, one of the best specimens of the sweet wines; and probably approaches more than any other to some of the most esteemed wines of the ancients. The rocky hills of the Chianti district, near Siena, furnish an excellent dry red wine, the best ordinary wine at the Florentine tables; and at Artimino, an ancient villa of the Grand Dukes, now a possession of the Bartolommei family, an excellent claret is grown which Redi places before the wine of Avignon.

These are the chief red wines of Tuscany. Formerly several white sorts were made, of which the *Verdea*, so called from its colour inclining to green, was in

high repute. Frederick II. of Prussia preferred it to all other European wines; and in the time of our James I. to have drunk Verdea is mentioned among the boasts of a travelled gentleman:—

> "Say it had been at Rome, and seen the relics,
> Drunk your *Verdea* wine," &c.
> BEAUMONT & FLETCHER, *The Elder Brother*, Act ii. sc. 1.

The best used to be made at Arcetri, in the vicinity of Florence. Next to it ranks the Trebbiano, so called from the grape of that name, and much extolled for its golden colour and exquisite sweetness; being in fact rather a syrup than a wine. For making it the sweetest grapes are chosen, and, according to Alamanni, partly dried in the sun, after having had their stalks twisted. The fermentation continues four or five days; the wine is then introduced into the cask and undergoes repeated rackings during the first six weeks or two months. Most of the Tuscan white sweet wines now pass under the denomination of Aleatico and Vino Santo; the white grapes being chiefly mixed with those of the darker colour in the manufacture of red wines.

Before the vine malady the produce of the vineyards was more than sufficient for the consumption of Tuscany; but as the native wines are easily spoilt by carriage, the surplus, beyond that consumed in the country, was distilled to obtain the brandy contained in them. Of late years the supply has been very deficient in quantity and indifferent in quality, to the great distress of the rural population.

§ 5. MONEY.—WEIGHTS.—MEASURES.

Since the annexation of Tuscany to the Italian kingdom the decimal or metrical division has been declared the official one, and is now universally adopted; still, as the mode of keeping accounts in the old currency is sometimes referred to, we have annexed tables of the relative values of the coins formerly current, and of the weights and measures: the fundamental unit of the old currency was the *lira*, which contained 20 *soldi*, each *soldo* 3 *quattrini* or 12 *denari*; and of the present weights and measures, the *gramme*, *litre*, and *mètre*.

The values of the different coins of Tuscany are as follow:—

GOLD COINS:—

	£	s.	d.
The *Zecchino*, or Sequin, also called *Ruspo*, or *Gigliato* (2 scudi), the only coin of pure gold issued at the present day	0	8	$10\frac{5}{4}$
The *Ruspone*, or 3-Sequin piece, valued at 40 *Lire* or 60 *Paoli* . ..	1	6	8
The *Gold Napoleon* of 20 francs or 36 *Pauls*	0	16	0

SILVER COINS:—

Reduced to English Currency at Exchange of 30 *Lire for* £1.

The *Scudo*, or *Francescone*, contains 10 *Paoli*	0	4	$5\frac{3}{10}$
The *Paolo* contains 8 *crazie* = 56 French centimes	0	0	$5\frac{3}{10}$
1 *Lira* = 20 soldi = 240 denari = $1\frac{1}{2}$ pauls	0	0	8

The *Francescone*, equal to $6\frac{2}{3}$ *Lire*, is also divided into 4 *Florins*: the *Fiorino* or Florin (so called from its bearing the Giglio or Fleur-de-lis, the arms of Florence, on one of its sides) is equal to $1\frac{2}{3}$ lire or $2\frac{1}{2}$ pauls.

COPPER COINS:—

1 *Crazia* = 5 quattrini = 20 denari.
1 *Quattrino* = 4 denari.

The Crazia is a coin of the Medicean grand dukes: pieces of 2 crazie have been struck of late years.

The Denaro has not been coined since the days of the republic; the smallest Tuscan money is now the Quattrino.

Thus the Francescone = 4 florins = 400 quattrini, affording an easy decimal system for calculation.

There are several pieces multiples of the smaller coins, as 5 pauls or mezzo scudo, and pieces of ½, 1, and 2 pauls.

VALUES OF FOREIGN COINS:—

The English sovereign is worth about 30 lire or 45 pauls, according to the rate of exchange on England: of late years it has varied between 44 and 45 pauls.

The Napoleon exchanges for 35 or 36 pauls, and sometimes more.

The 5-franc piece - - 8 pauls 6 crazie to 9 pauls.

The Spanish pillar dollar (Colonnato) is current for 6¼ lire, or 9 pauls 4 crazie.

The Roman dollar has the same value as the Spanish.

The Lira Austriaca or Zwanziger = 1 lira and 9 denari, and passes for 1½ pauls. The Austrian florin for 4½ pauls.

WEIGHTS AND MEASURES.

Weights.—The Tuscan pound = 0·7481 lb. Avoirdp. Therefore 100 pounds or a Quintal is 74·81 lb. avoirdp. In round numbers, therefore, a Tuscan pound is equal to 12 ounces avoirdp., or ¾ of a lb. of that measure: and to $\frac{9}{10}$ of a pound Troy. It is the same as the Roman pound.

Measures of Length.—The standard measure of length is the *Braccio Fiorentino*, which is divided into 20 soldi, and each soldo into 12 denari, or 60 quattrini. The Braccio is equal to 22·98 English inches, or 1·915 English foot, or 0·5836 mètre. The Tuscan mile consists of 2833·33 of these Braccia. 67·2948 are equal to a degree at the equator. The Tuscan mile is therefore equal to 1808 English yards, or 1 mile English and 48 yards, or 1·6536 kilomètre.

The Tuscan post consisted of 8 miles, and therefore equal to 8 English miles and 384 yards, or 8¼ miles nearly. Distances were expressed in miles and posts.

There is another Braccio used by builders and surveyors equal to 21·6 English inches, or 0·5486 mètre, and 5 of these make the Pertica or perch.

Superficial Measure.—The Saccata of land is composed of 660 square Pertiche, and equals 1 acre 36 perches English measure. The Stioro contains 1541·3 square Florentine Braccia.

Dry Measure.—The Stajo is divided into 2 Mine, 4 Quarti, 32 Mezzette, 64 Quartucci, or 128 Bussoli, and contains 0·6913 English bushels. The Moggio is composed of 24 Staja, and therefore equals 2 quarters 4¾ bushels English measure. The Sacco contains 3 Staja.

Liquid Measure.—The Barile of wine is divided into 20 Fiaschi, 80 Mezzette, or 160 Quartucci, and contains 12·042 English gallons.

The Barile of oil is divided into 16 Fiaschi, 64 Mezzette, or 128 Quartucci, and contains 8·8313 English gallons.

The Soma is composed of 2 Barili.

§ 6. RAILWAYS.

Numerous lines of Railway are in activity, whilst others are in progress.

1. The Bologna and Pistoia line, where it joins the line by way of Lucca, to Florence. 2. From Leghorn to Florence, by Pisa. 3. From Spezia to Florence, by Sarzana, Massa, Viareggio, Pisa, Lucca, Pescia, Pistoia, and Prato, or by the one from Pisa; the two lines have a common station at Pisa. 4. From Empoli to Siena, communicating with Florence, and from Siena to Rome by way of Orvieto and Orte. 5. From Florence to Arezzo, Perugia, the valley of the Tiber, to Foligno, joining there the railway between Bologna and Rome. 6. From Leghorn to Orbetello and Civita Vecchia along the sea-coast, the Maremmana, with a branch to Le Mojé, near Volterra. 7. From Siena to Grosseto, branching off from the Siena and Chiusi line at Asciano, from which it follows the valleys of the Asso and Ombrone.

§ 7. POSTING.

The posting regulations of the Italian kingdom have been extended to Tuscany; but since the extension of railways, all the stations for post-horses have been suppressed.

§ 8. PAINTING.

It was in Tuscany that the art of painting was revived in the Middle Ages.

At the era of the revival of art in Tuscany, artists were artificers in the strictest sense of the term. They studied their art not in the academy, but in the workshop. The "Arte degli Orefici," the goldsmiths' craft, was the chief school; hence came some of the best artists in all the three branches of architecture, sculpture, and painting. Brunelleschi, Ghiberti, Orgagna, Luca della Robbia, Massolino, Ghirlandajo, Pollajuolo, Botticelli, Verrochio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Benvenuto Cellini, Vasari, and a host of other inferior names, all were brought up in this trade, which some practised to the end of their lives. Painters were chiefly employed in church imagery and ornaments, as decorators of houses and furniture. The articles which gave occupation to their pencils were of various descriptions. The most costly seem to have been the ponderous well-lined chests, called *Cassoni*, in which the *trousseau* of the bride was conveyed to her new domicile, or in which the opulent citizens kept their robes and garments of brocade and velvet, no small portion of their inheritance. Bedsteads, screens, cornices, and other ornamental portions of the rooms, were adorned in like manner. Subjects were often borrowed from the legend or the romance, the illustrations of the popular literature of the age. Here also were exhibited the amusements of the world:—tilts and tournaments, the sports of the chase, and the pastimes of wood and field, were often particularly chosen; and upon such works the most excellent painters exercised themselves. Even under the early Medicis, when the altered spirit of the pursuit had rendered painting a profession, it was still talked of as a trade. It was in the "*bottega*," the shop, and not in the "*studio*," that the painter was to be found. The statutes of the Company of St. Luke, or the "Arte de' Dipintori," at Florence, 1386, show that, as in London, they were a mere guild of workmen or artisans. There were the like fraternities at Bologna and at Venice; and all were equally comprehensive, admitting as their members trunk-makers, gilders, varnishers, saddlers, cutlers, in short all workmen in wood and metal whose crafts had any connection with design, however remote that might be.

Most, perhaps all, of what we would now term the easel pictures of the oldest masters, have been detached from articles of ecclesiastical or domestic furniture: and indeed, before the 16th centy., it may be doubted whether any *cabinet pictures*, that is to say, moveable pictures, intended merely to be hung upon the wall as ornaments, without being considered as objects of veneration or worship, ever existed. For an account, however, of the artists of the Florentine school, and for their respective characters and merits, the traveller must be referred to Crowe and Cavalcaselle's 'History of Italian Painting,' to Kugler's Handbook, to Vasari's great biographical work, to the new edition of Mrs. Jameson's 'Memoirs of Early Italian Painters,' and the 'Cicerone or Art Guide to Painting in Italy' from the German of Burckhardt.

§ 9. Sculpture.

The earliest mediæval sculpture of Tuscany is, perhaps, to be seen at Pistoia, where a *Maestro Gruamonte* has left several specimens of his chisel. Pisa was illustrated by *Nicolo da Pisa* and other artists of the Pisan school, of whom *Andrea* worked much at Florence; and an impulse having been thus given, the art speedily attained a great perfection. Sculpture with the Florentines, like painting, was a trade, and very frequently connected with some other calling. Very often the sculptors were also gold and silver smiths, or workers in metal. At the head of the Florentine school stands *Andrea Cione*, surnamed *Orgagna* (1326-1389), who was originally a goldsmith. He became an architect, painter, and sculptor. "His works in sculpture, notwithstanding a certain stiffness in execution that pervades them, have great merit. His most esteemed performances are the sculptures on the tabernacle in the church of Or' San Michele in Florence. Orgagna showed great talent in the management of his draperies, preserving considerable breadth in the forms and dispositions of the folds, and so composing them as not to conceal the action of the limbs."—*Westmacott, jun., A.R.A.*

A new era of Tuscan sculpture began with *Donatello*. There has been some discussion as to who was his master, and there are several very able men who flourished just before him, and who led the way. *Jacopo della Quercia*, otherwise *Jacopo della Fonte*, is one of these: he produced the beautiful tomb of Ilaria del Carretto which we see in the Cathedral at Lucca. There were also many *Fiesolans* of great ability: they were rather a school of stonecutters and workers of ornaments, but they acquired great dexterity of hand: one of them was *Andrea da Fiesole*, who worked with great purity of style. *Donato di Betto Bardi*, better known as *Donatello* (born 1383, died 1466), travelled much in Italy, studying the antique at Rome. "The works of Donatello are numerous, and remarkable for their superior qualities. His conceptions were bold, and his execution vigorous, and it is easy to see in his performances the reason for the compliment paid to his statue of St. Mark by one who could so well appreciate these qualities as Michael Angelo—'Marco, perchè non mi parli?' It is probable that the somewhat exaggerated treatment which is observable in some of the productions of Donatello, as well as of his contemporary Ghiberti, arose from their desire to avoid the dryness and poverty of form in the works of some of their immediate predecessors."—*Westmacott, jun.* *Filippo Brunellesco* (1377-1446) attempted to rival Donatello, but not successfully, for, much as he excelled in architecture, in sculpture he showed but inferior talent. *Antonio Filarete*, a disciple of Donatello, is principally known as an architect. *Michelozzo Michelozzi* worked with Donatello. *Desiderio da Settignano*, a favourite scholar of Donatello's, who died at the age of 28, was most graceful in his designs, and

succeeded most happily in giving to his marble an appearance of softness. *Nanni di Banco* (1383–1421) was a scholar of Donatello, more distinguished for his good and amiable qualities than for his skill: he was, however, much employed. *Antonio Rossellino* (flourished 1440–1480), and *Bernardo* his brother, are most fully masters of all the mechanical portions of their art; but both had merits also of a high order, and Michael Angelo much admired the expression of *Antonio's* countenances and the execution of his drapery. He worked with the utmost freedom: the marble seemed to yield before his hand like wax, and his figures are pervaded by tenderness and sweetness. *Lorenzo Ghiberti* (1378–1455), brought up as a goldsmith, has secured a lasting reputation by his celebrated bronze gates of the Baptistery at Florence. He was also a painter, and has left some curious historical writings upon art. *Luca della Robbia* (1388–1460) was also a goldsmith. He worked sometimes in metal and marble, but principally in a species of earthenware of his own invention—burnt clay, painted with vitrified colours, and possessing remarkable durability. *Agostino* and *Ottaviano*, his brothers, worked in the same line, and their performances can scarcely, if at all, be distinguished from those of *Luca*. *Andrea*, a nephew of *Luca*, was exceedingly devoted to his art (1444–1528), another *Luca* and a *Girolamo* followed, all keeping the secret of their ancestor, which died with them. "There is a tradition that Luca della Robbia committed his secret to writing, and enclosed the paper, or whatever it was inscribed on, in some one of his models before he sent it to be baked; so that it could only be known at the price of destroying, or at least injuring, a number of his works, till the document should appear. Among his productions are some of great beauty. They consist chiefly of groups, in alto-rilievo, of the Madonna and infant Saviour, or Christ and St. John as children, and similar subjects."—*Westmacott, jun.* *Benedetto* and *Girolamo da Majano* were artists of great fertility of invention and much elegance. *Benedetto* worked much in wood, both in carving and in inlaid work or *intarsiatura*. *Antonio del Pollajuolo* (1426–1498) possessed so much anatomical knowledge that he has been called the precursor of Michael Angelo. Though not a pupil of Ghiberti, *Pollajuolo* worked much under that great master; he and his brother *Pietro* were also excellent goldsmiths and workers in metal. *Andrea del Verrocchio* (1432–1488), a goldsmith, and afterwards a pupil of Donatello, possessed, like *Pollajuolo*, great anatomical knowledge. He principally failed in his draperies. He was an artist of much inventive skill, usually working in metal, and he first made plaster casts. *Matteo Civitali* (1435–1501) is noticed at Lucca. Until a mature age this very exquisite artist practised as a barber. *Andrea Ferrucci* and *Mino da Fiesole* both belong to the school of Fiesole. *Michael Angelo* (1474–1563) became at an early age the scholar of Domenico Ghirlandajo, the most celebrated painter of his time, and afterwards studied under Bertoldo, the director of the academy established by Lorenzo de' Medici at Florence. "Till the time of Michael Angelo the works of art since the revival were all more or less meagre and dry in style, although considerable feeling and talent were occasionally displayed in their conception (or invention) and composition. Extraordinary efforts were sometimes made, as by Ghiberti and Donatello, to infuse into them a better and more elegant quality of form, but it was left for Michael Angelo to effect that total revolution in style which has stamped not only his own productions, but the art of his age with a character peculiarly its own."—*Westmacott, jun.* *Baccio da Montelupo* (flourished 1490), also of the school of Ghiberti, produced but little in Tuscany; he was free and bold in manner. *Giuliano di San Gallo* (d. 1517) and *Antonio di San Gallo* (d. 1534) are more known as architects than as sculptors; their *minor ornaments* show much taste. But in this line

they were much excelled by *Benedetto da Rovezzano*, whose works of this description exhibit the utmost delicacy of touch and elegance of design. *Andrea da Sansovino* worked principally out of Tuscany; what he has left here is generally simple and affecting. Of *Francesco Rustici* there are remarkably few specimens. Cicognara considers Rustici as a first-rate artist. *Baccio Bandinelli* (d. 1559) possessed extraordinary talent. He was an ill-conditioned man, and was much censured in his own time by the many enemies whom he had made; but he was an artist of extraordinary power, bold in design, rich in invention. *Montorsoli* (d. 1563) worked under Michael Angelo. His heads are full of expression and grace, and his style so like that of *Raphael da Montelupo*, also a pupil of Michael Angelo's, as to be scarcely distinguishable from him. *Il Tribolo*, the son of a carpenter, made copies of Michael Angelo with remarkable accuracy, and, when he worked independently, he was distinguished for his delicacy and sweetness. *Giovanni dell' Opera*, a pupil of Bandinelli, is, allowing for some incorrectness, amongst the good artists of the Florentine school. The Perseus of *Benvenuto Cellini* (d. 1570) is certainly a masterpiece of art. *Vincenzio Danti* is perhaps a little exaggerated in his anatomical display; this pupil of Michael Angelo approaches in some respects to the excellences of his master, and he fully understood as well the theory as the practice of his art. *Bartolommeo Ammanati* (1511–1592) was excellent as a sculptor as well as an architect. He was often employed on statues of large dimensions, which at this period had become much in vogue. *Giovanni di Bologna* (1524–1599), a Fleming by birth, came to Italy at an early age, and lived so many years at Florence that he must be considered as a master of the Tuscan school. He is one of the first in whose works we observe a decline in sculpture. Instead of grace we find affectation and mechanical skill held in high estimation. "His works are full of imagination, and are executed with a boldness and ability that both surprise us and call forth our admiration; but there is at the same time an exaggeration in the attitudes, and an endeavour after picturesque effect, that disappoint us."—*Westmacott, jun.* In *Pietro di Francavilla* (1548–1611), a Fleming from Cambray, but an adopted child of Florence, we can begin to trace the rapid decline of art. Not without considerable ability, he is mannered and affected. *Giovanni Caccini* (1562–1612) was a free and clever workman, and an excellent hand at restoring an antique. Many of the ancient statues in the Grand Ducal gallery owe, in their present state, more to him than to their first authors. *Pietro Tacca* (d. 1640) must be particularly noticed. This disciple of Giovanni di Bologna was an artist of real genius: he worked in every species of material, even in wax, but he excelled in bronze, the castings of his figures being conducted with the greatest skill. *Antonio Susina* (d. 1624) was an excellent worker in bronze: he had, in his time, almost a monopoly of crucifixes and of similar church images. In the decline of art *Gherardo Silvano* (d. 1675), who was also an architect, showed a considerable degree of cleverness and truth. Of the last period *Foggini* may be mentioned with praise, as showing great mastery of the chisel, though with all the faults of the school of Roubillac, of whom he was nearly a contemporary.

The reader will find ample details on the history of Tuscan sculpture in Mr. Perkins's work on Tuscan Sculptors, embracing from Nicolo da Pisa to Gian Bologna; 2 vols. royal 8vo., London, 1864.

Respecting the present state of the Fine Arts in Tuscany little can be said. Some of the principal artists have considerable merit, but in the midst of the most splendid models, and enjoying all the advantages of tuition, there is no approach to the original talent of former times.

ROUTES.

ROUTE 76.

LA SPEZIA TO PISA, BY RAIL.

Spezia to	KIL.	MILES.
Arcola	11	7
Sarzana	16	10
Avenza	27	17
Massa	34	21
Querceta	41	25
Pietra Santa	44	27
Viareggio	54	31
Torre del Lago	59	37
Pisa	76	47

4 trains daily, in 2¼ and 3 hrs.

The first part of this route, as far as Avenza, is described in the *Handbook of Northern Italy* (Rte. 14).

The whole of this route is now performed by rail, through a very beautiful country.

Before reaching Avenza, the view of the valley of Carrara, and of the marble mountains at the base of which it is situated, is peculiarly grand, the mountain being one arid grey mass of rock without a trace of vegetation, the surface hollowed into deep angular ravines, topped by pointed pinnacles of great grandeur. Over the declivities of this mountain are seen the numerous quarries for which it is celebrated, easily distinguished by their white colour or the grey ground of the ravines: the contrast between the barrenness of the marble peaks and the adjoining parts of the Apennines hereabout is very striking.

27 kil. *Avenza* Stat., near the town, which has a Pop. of 2000, situated on the torrent bearing the same name. The castle was built by Castruccio degli Antelminelli about 1322, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is a grand building, little injured: the round towers which flank the fortress are surmounted by machicolations of the boldest character. Avenza is the first town of the ancient duchy of Massa. The small port from which the Carrara marble is shipped is at a short distance on the rt.

Between the mouth of the Magra and Avenza, and on the coast, are the scanty remains of the once celebrated *Luna* or *Luni*, a very ancient Etruscan city, giving its name to the Gulf, now the Gulf of *Spezia*, and to the province of the *Lunigiana*. Lucan makes it the residence of Aruns, the oldest and most venerable of the Etruscan augurs, and attests its Etruscan origin, and its desolation in his time:—

> "Hæc propter placuit Tuscos de more vetusto
> Acciri vates, quorum qui maximus ævo
> Aruns incoluit desertæ mœnia Lunæ."

Luna has not flourished much since Lucan's days. It became the port of shipment for the marbles brought from the adjoining mountains, and especially Carrara, from the time of their being first used at Rome under Julius Cæsar; its "*candentia mœnia*" are described in the poetical itinerary of Rutilius Numentianus. Some have supposed that Luna was dismantled by the Lombards; in 1016 the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into decay, though it continued to be the seat of the bishop, until the see was translated, in 1465, to Sarzana; it is now wholly deserted. The remains of the Roman age, above ground, are—an amphitheatre, a theatre, and a tower, possibly of a lighthouse, which may be traced with distinctness, and fragments of some other edifices. Excavations, however, have produced rather an abundant harvest of bronzes and inscriptions. There are some remains also of the old cathedral.

CARRARA, 5 kil. from Avenza on l. (*Inn:* Albergo Nazionale, in the prin-

cipal street, recently opened.) As the rly. leaves Carrara on the left, a branch line strikes off to that city from near Avenza. The little principality of *Carrara* is almost all mountain and valley. The peaks of the mountains, out of whose sides the white marble is quarried, are of a beautiful warm grey colour. The city stands in a narrow valley between five mountains, the *Poggio di Montia*, the *Monte d' Arme*, the *Poggio di Vezzala*, the *Poggio di Bedizzano*, and the *Poggio di Codona;* between which descend the 3 valleys of Ravaccione, Fantiscritti, and La Colonnata, wherein the principal quarries are opened. The town is one continuous *studio*, peopled with artists in various costumes, who affect mostly the shaggy aspect of the German Burschen, with a wild growth of hair, whiskers, mustachios, and beard, and every variety of head-covering. The profusion of marble gives a cheerful appearance to the city, especially to the more modern buildings. In the building called the *Accademia* is a large collection of models and casts from the greatest works in sculpture, ancient and modern; and some of the remains of Roman sculpture found in the quarries have been removed here lately, especially the so-called bas-relief of the *Fanti Scritti* (sculptured soldiers), and a votive altar, dedicated by a certain Villicus, a decurion of the slaves employed here in the time of Tiberius. The principal church, which is collegiate, was built in the 13th, and has some good sculptures of the 15th century. "It corresponds in age and style with the Duomo of Monza. These two buildings afford examples of a peculiar and most graceful Gothic. Fragments of a similar style occur at Sarzana; but this church at Carrara is decidedly the most perfect gem of its kind. I prefer it to that at Monza."—*R.* The only object of interest in the interior is an early Florentine painting lately discovered on the roof, and now placed in the nave, and 2 mediæval statues in the baptistery. The *Madonna delle Grazie* is remarkable for its fine marbles. The roughly-hewn statue on the fountain of the Piazza is said to have been sculptured by M. Angelo when residing here.

To visit the marble quarries from Carrara there is a steep ascent to *Torano*, in the valley of *Ravaccione:* the summit commands a noble view; on the one side Massa and the Mediterranean, on the other the ravines of the mountains in which the quarries are situated. The excursion to these celebrated quarries must be performed in a light carriage of the country. The road is not practicable for ordinary carriages, but the postilions will stop at a convenient station, and one franc per hour is paid for every horse so detained. The excursion may be accomplished in about two hours. If any imposition as to terms is attempted by the professed guides, a boy will be found sufficient to show the way. There are nearly 400 quarries, of which not above seven or eight furnish the statuary marble. The path lies by the side of the *Torano* torrent; and after traversing the fine gorge, partly artificial, between the *Monte Crestola* and the *Poggio Silvestro*, we reach the quarries of *Crestola* and *Cavetta*, which supply a marble of very delicate grain: the largest blocks are quarried further on under *Monte Sagro*. This last is the "*Ravaccione*" marble. This portion of the quarry district is most picturesque: but another, to which the road by the side of the *Bedizzano* leads, is interesting, on account of the curious vestiges of the ancient workings, some of which have been removed to the Accademia, especially that found in the quarries of *Fantiscritti*, 3¼ m. from Carrara, which derives its name from three small figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock, denominated *fasti* (soldiers) by the peasants. All around are lying pilasters, columns, architraves, blocked out, but left unfinished. Extensive works for sawing the marble, with machinery, have been set up by

Messrs. Walton. The number of persons employed in the marble-works is nearly 5000, and the quantity extracted annually about 50,000 tons, value 5,000,000 francs (200,000*l.* sterling).

The carriage-road from Carrara ascends rapidly through oak woods until it reaches the point called *La Foce*. During the whole ascent the views of Carrara, and of its amphitheatre of hills, with the white patches indicating the marble-quarries, are very fine. Looking in an opposite direction the view embraces the valley of Massa, the castle of Montignoso, and the extensive plain reaching to the shores of the blue Mediterranean. Before entering Massa the Frigido torrent is crossed by a handsome bridge of white marble, erected by the Archduchess Maria Beatrice, the last of its sovereigns.

Leaving Avenza Stat., the rly. crosses a rich plain, having on the l. a low range of hills, upon which are several picturesque villages.

7 kil. *Massa* Stat., at some distance from the town of MASSA DUCALE; so called to distinguish it from the numerous other places having the name of *Massa*. (*Inn:* Albergo delle Quattro Nazioni, comfortable.) The views of this little city are remarkably picturesque. An old castle extends along a noble rocky ridge, a stream flows below, vines are trained over trellises, and oranges flourish. The quantity of marble employed in the buildings tells of the vicinity of Carrara.

The palace of the Princes of Massa is the principal building in the city. During the French occupation Massa and Carrara were placed under the Baciocchis. The Princess Elisa Baciocchi-Bonaparte chose the palace as her summer residence, and, in order to make it more to her taste, she ordered the cathedral, which stood in the Piazza in front of the palace, now planted with orange-trees, to be demolished, and in the course of a few years the fabric was entirely razed to the ground. The present *Duomo* is a plain building of the 17th century, and formerly a ch. of the Franciscans; in the façade is a curious ancient doorway,—an arch supported by twisted columns,—a portion of one of the portals of the demolished cathedral.

The mountains enclose and shelter Massa; the road to Pietra Santa passes through a most fertile country. The noble orchards, almost forests, of olive-trees, add much to the peculiar character of this lovely region.

From Massa the railway follows the base of the hills, passing the ruins of the Castle of *Montignoso*, situated upon a hill, one of the last spurs of the Apennines towards the plain, and which once commanded the road into Tuscany. The history of this castle, properly called the *Castello d' Aghinolfo*, can be traced to the time of the Lombards. After passing Montignoso some short distance, the Tuscan frontier was crossed at *Torre di Porto*; 2 m. beyond this the rly. reaches

7 kil. *Querceta* Stat. A good road on the l. leads to Seravezza, a cool and picturesque summer residence,—a sort of miniature Bagni di Lucca, where however there is little accommodation for visitors. Proceeding 2 m. farther, we arrive at

2 kil. *Pietra Santa* Stat., close to the town. (The *Unione*, outside the Massa gate: Hôtel de l'Europe, clean and reasonable.) Pop. 3785. This city is beautifully situated, with a background of swelling hills. It is surrounded by venerable walls, which extend up the olive-clad declivity to the old castle. In the centre of the city is an interesting group of ecclesiastical buildings. The ch. of St. Martin is called the *Duomo*, although not a cathedral, there being no bishop here. It was rebuilt in the 13th century, but many parts are later. The façade is nearly all of the 14th century, and contains a fine rose-window which abounds, as well as the doorways, in curious details. The interior is much modernised: the pillars of Seravezza marble are of the 16th century. The pulpit is by *Stagio Stagi*, an artist of great

merit (see Pisa, Duomo), by whom there are also many sculptures in the choir. The Baptistery contains bronzes by *Donatello*, and sculptures by *Staggi*, executed about 1525. The font is an ancient Roman *tazza*, with figures of sea-gods. That of St. John, on the cover, and the Baptism in the Jordan, and probably the bronze statue of Noah, are by *Donatello*.

The ch. of *Sant' Agostino* is of the Gothic of the 14th centy.: the front is rich, but unfinished. The floor is covered with ancient slab-tombs; the nave is quite paved with them. In the first chapel to the rt. on entering is a good picture, the best at Pietra Santa, by *Taddeo Zacchia*, of Lucca, dated 1519, and a fine altar by *Staggi*, or his school. This church, and the adjoining monastery, now belong to the *Padri Scolopi*, an educational order. The *Campanile*, detached from the Duomo, erected in 1380, and the machicolated *Town Hall*, which forms one side of the square, complete the group round the Piazza.

Mines of lead-silver ores and quicksilver have been opened near Pietra Santa, the nearest 3, the farthest 6 m. off, to which, including a visit to the quarries of Seravezza, and those of Monte Altissimo, now much worked and producing a very fine quality of statuary marble, an agreeable excursion may be made, by an excellent road of 4 m. to the latter town.

[Travellers proceeding to the Baths of Lucca, without entering Lucca, may arrange with the innkeeper at Pietra Santa, who will undertake to convey them there, 4½ posts being the distance charged; horses are changed at Maggiano: from thence to Muriano 7 m., where the Serchio is crossed, and afterwards by the ordinary road from Lucca to the Bagni.

Montramito. Horses are generally changed at the foot of the hill of La Chiesa, which is climbed by a long ascent of nearly 550 ft., from whence there is a fine view of the sea, and then descend into a well-cultivated plain. Above, upon a beautiful hill, stood the castle of Montravanto, the ancient name of Montramito.

On the rt. is the village and castle of *Nozzano*, said to have been built by the Countess Matilda.

Massa Rosa, or *Massa Grossa;* a scattered borgo, at the foot of a hill, surmounted by a villa, anciently a feudal castle.

Cross the *Serchio* at S. Pietro. Here a cross-road branches off on the rt., which, after a quarter of an hour of vetturino travelling, joins the highway from Lucca to Pisa, at the village of *Montuolo*, without going round by Lucca.]

2½ m. from Pietra Santa a road to the l. leads to *Stiava*, a villa of the ex-Duchess of Lucca.

From Pietra Santa the rly. crosses the plain, approaching gradually the sea-coast, before reaching—

10 kil. *Viareggio* Stat. (*Inn:* Albergo del Commercio; very fair). Of late years Viareggio has become a frequented bathing-place, the beach being one of the finest on the Italian coast of the Mediterranean. Pop. 8000. It has no beauty in itself, but affords a glorious inland view of the mountains of Carrara and the Alpi Apuani. The locality is healthy, without malaria fever in the hottest months; so much so, that the Italian government has established here an hospital, *Ospizio Marino*, for invalids affected with scrofulous diseases and glandular affections generally.

5 kil. *Torre di Lago* Stat., near the marshy flat or Lake of Massaciuccoli. Here the rly. enters the plain of the Arno, properly speaking, which it crosses for about 10 m. over a perfect flat of great fertility, crossing the river Serchio half-way. On approaching Pisa, the group of the Baptistery, Cathedral, and Leaning Tower is passed on the l.: the rly., running parallel to the city walls, crosses the Arno below the Torre Guelfa and the lower bridge, a short distance beyond which is the

General Stat., near the Porta Nuova.

Travellers pressed for time may leave their luggage at the Stat., and drive in a fiacre at once to the Cathedral, about a mile off. (See below.)

17 kil. PISA. Pop. 33,676.

Inns: The Vittoria, on the Lung' Arno, is an excellent hotel, very clean, with great attention and civility. The Hôtel Peverada, on the N. or sunny side of the Lung' Arno, near the middle bridge. The charges the same in both these hotels. There are tables-d'hôte at each. The Gran Bretagna—at the W. end of the Lung' Arno, and near the English church, in a quiet situation, with a fine view towards the N.—is one of the best; a table-d'hôte. H. de Londres, near the rly. stat., with a good garden, in a quiet situation, all the windows looking south—house comfortably fitted up; travellers taken at from 7 to 8 francs a day; excellent table-d'hôte. Albergo dell' Ussero (Hussar), on the opposite side of the Arno, is a clean, quiet Italian house, with more moderate charges.

Physicians: Dr. Feroci, who speaks English, Drs. Fedeli and Cuturi, and Professors Landi and Marcacci (Surgeons).

Protestant Service according to the forms of the Church of England every Sunday at 11. There is also a Waldensian ch. established here, in the Via del Museo, of which Signor Weitsecher, residing at 9 Via Solferino, s the pastor.

Bankers: Messrs. Magney and Pakenham, Hôtel Victoria.

Bookseller.—Nistri, in the Borgo, is the principal bookseller in Pisa.

Artist in Alabaster and Photographic Views of Pisa and of the Frescoes in the Campo Santo.—E. Van Lint, under the Hôtel Peverada, on the Lung' Arno.

Theatres: Teatro Nuovo, a very fine one, opened for the performance of opera, &c.; Teatro Ravvivati, for the drama.

The ancient archives in the old Palazzo Gambacorti, recently collected, are of great interest.

Railways.—Pisa is on the railroad which connects Leghorn with Florence. Trains start for either place 4 times a day, and there are 2 additional short trains between Pisa and Leghorn: the time occupied by the latter about 30 min.; the distance 12½ m. Rly. also to Florence, passing by Lucca, Pescia, Monte Catini, Pistoia, and Prato, 4 times a day, in 3½ hrs., perhaps the most agreeable route.

Pisa is a pleasant and quiet city, built on both banks of the Arno, here lined with quays called *Lung' Arno.*

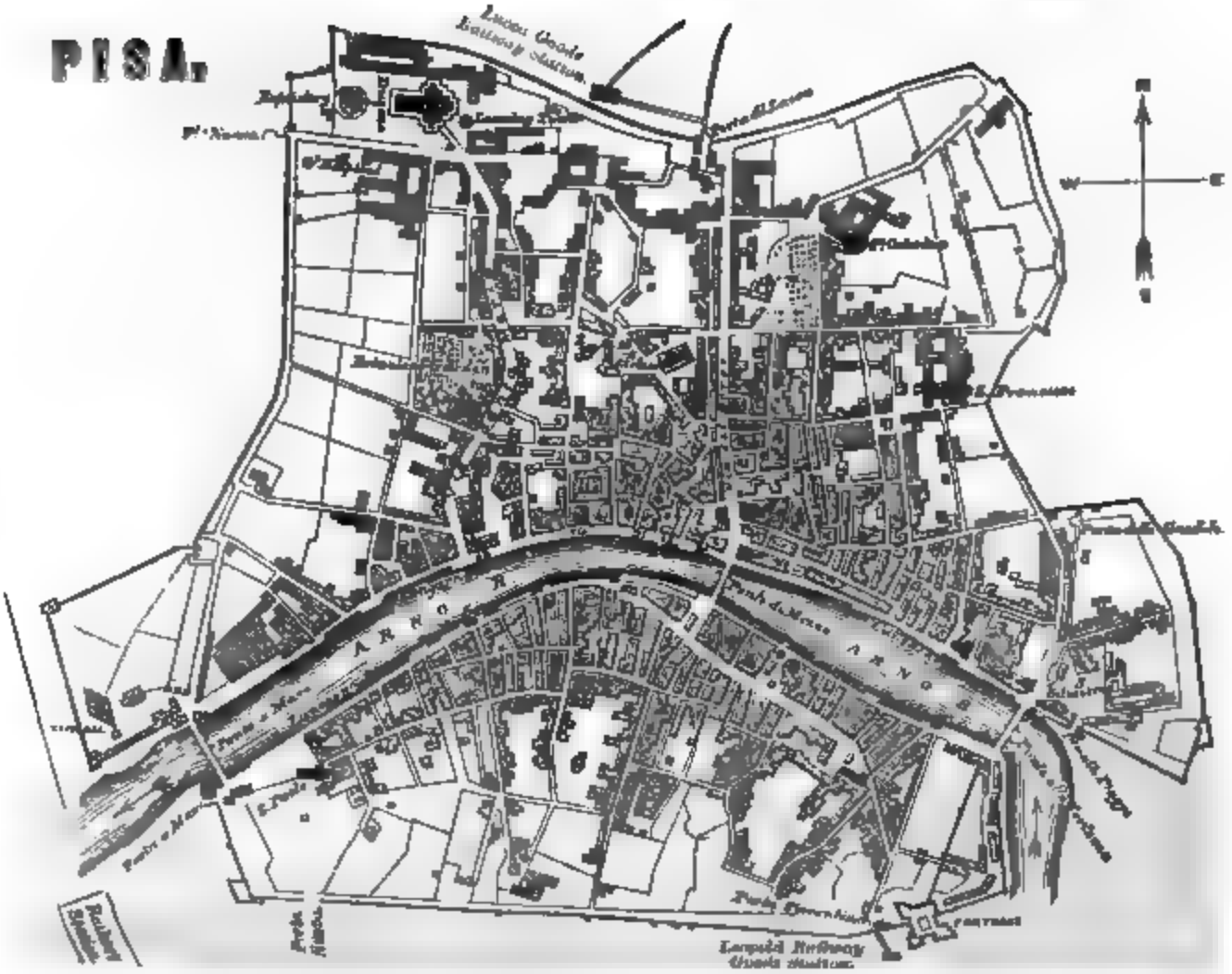
At a remote period Pisa stood near the junction of the Serchio and Arno; but, owing to the increase of the deltas of these rivers, they now flow into the sea by separate channels. At the mouth of the Arno stood the celebrated *Porto Pisano.*

The climate of Pisa is remarkably mild during the winter. With respect to healthiness there is considerable difference of opinion. The quantity of rain which annually falls here much exceeds the average of Florence on the one side, or of Leghorn on the other. The water of the Arno is not considered salubrious, and that of the wells and springs near the town is hardly drinkable; and the frequent epidemic diseases which prevailed in Pisa in the Middle Ages, and its then general insalubrity, have been, and with much probability, ascribed to the bad quality of the water. The inconvenience was however remedied in 1613. A watercourse was then formed from the *Valle di Asciano;* at first by underground channels, and afterwards by an aqueduct of more than 1000 arches, and upwards of 4 m. in length.

Plan for visiting the principal Sights of Pisa in one day, and in topographical order.

Duomo; Baptistery; Campanile; Campo Santo; Hospital; Museum of Natural History, and Botanic Garden; Chs. of S. Stefano and S. Sisto; Chs. of S. Caterina, S. Francesco, S. Matteo, and S. Michele; Ponte di Mezzo; Chs

PISA.



CHURCHES.

1. Cathedral.
2. S. Sisto.
3. S. Frediano.
4. S. Nicolo.
5. S. Michele.
6. S. Maria della Spina.
7. S. Matteo.
8. S. Sepolcro.
9. S. Martino.

PUBLIC BUILDINGS, &c.

10. Museum of Nat. Hist
11. Academy of Fine Arts.
12. University.
13. Grand Duke's Palace.
14. Palazzo Upezzinghi.
15. Palazzo Agostini.
16. Piazza S. Stefano.
17. Theatre.
18. Post Office
19. Police Office.

HOTELS.

20. H. Peversala.
21. H. Vittoria.

of S. Salvatore, S. Maria della Spina, and S. Paolo; Ponte a Mare; Chs. of S. Nicolo and S. Frediano; University; Accademia delle Belle Arti; Lung' Arno; Pal. Lanfreducci, Agostini, and Lanfranchi (now Toscanelli).

The *Cathedral* at Pisa, with its *baptistery*, *campanile*, and the *Campo Santo*, are as interesting a group of buildings as any four edifices in the world. It has been well observed that they are "fortunate in their solitude, and their society." They group well together and are seen to advantage. Visitors to these buildings are much pestered by persons offering their services as guides, but they are quite useless. A small fee is paid to the doorkeepers of the Baptistery, Campanile, and Campo Santo: ½ a franc to each of these will be sufficient, except in the case of a large party.

The Cathedral of Pisa owes its origin to the following events:—Commercial enterprise and naval achievements had made the Pisans affluent. At length, in 1063, having engaged to assist the Normans in freeing Sicily from the Saracens, the Pisans attacked Palermo with their fleet, broke the chain which protected the harbour, and returned home with six of the enemy's largest vessels, laden with rich merchandise. Triumphant, enriched, and devout, they resolved to transmit to posterity a memorial of their success in the shape of a new cathedral, which should at once do honour to God and their country. In the year 1067 the first stone of the cathedral was laid, and the building, when completed, was consecrated by Pope Gelasius II., in 1118. The name of the architect, as is testified by his epitaph on the front of the building, was Busketus. Whether he was a Greek or an Italian has been warmly contested. The plan of the church is a Latin cross. The cruciform plan of this and similar cathedrals is their principal point of difference from the older basilicas in imitation of which they were doubtless built. This church consists of a nave with two aisles on each side of it, transepts, and choir. The bases and capitals of the columns, its cornices, and other parts, were fragments of antiquity collected from different places, and here with great skill brought together by Buschetto. Its length from the inner face of the wall to the back of the tribune is 311 ft., the width of the nave and four aisles 106 ft. 6 in., the length of the transepts 237 ft. 4 in. The centre nave is 41 ft. wide, and has 24 Corinthian columns of red granite and different marbles, 12 on each side, 24 ft. 10 in. high, and 2 ft. 3 in. in diameter; each shaft is a single block. The height of the columns, capital and base included, is 30 ft. 10 in. From the capitals of these columns arches spring, and over them is another order of smaller and more numerous ones, which form an upper gallery or triforium, anciently appropriated to females. An architrave, carried along the whole flank of the nave, between the arches and the gallery, reproduces the long horizontal line of the Christian basilicas, and completes the ancient character of the building. The four aisles have also isolated columns of the Corinthian order, but smaller. The colonnades of the nave and aisles are continued into the transepts of the same dimensions and style. The soffit of the great nave and of the transepts was made in its present form after the fire: it is of wood, flat, with deep panels and rosettes, carved and gilt; but the smaller ones are groined. The height of the great nave is 91 ft., that of the transepts about 84 ft., and that of the aisles 35 ft. In the centre are four massive piers, on which rest four large arches, supporting an elliptical cupola. The pointed arches under the cupola were introduced after a fire which destroyed the original dome, and damaged the whole church. The fire took place on the 15th October, 1596, as usual from the carelessness of plumbers who were repairing the roof. The church is lighted by windows above the second order of columns of the nave. The windows, excepting those of the clerestory, are filled with stained glass, some ancient and of bright and rich

colours. Some portions are copied from the subjects in the *Campo Santo*. The vaulting of the eastern apse is covered with mosaics on a gold ground. In the centre is a gigantic figure of our Lord; the Virgin and St. John on either side. These mosaics, by Jacopo Torrita and others, were executed between 1290 and 1320. The exterior of the edifice is surrounded by a wide marble platform with steps, adding greatly to its effect. The extreme width of the western front, measured above the plinth moulding, is 116 ft., and the height from the pavement to the apex of the roof is 112 ft. 3 in. The façade has five stories. The roof of the nave is supported, externally, by a wall decorated with columns, and arches resting on their capitals. The whole of the building is covered with lead. The drum of the cupola is ornamented on the outside with 88 columns connected by arches, over which are pediments in marble, forming a species of crown.

"The Duomo of Pisa is one of the most remarkable monuments of the Middle Ages; exhibiting a degree of architectural excellence which had not been approached for centuries, and which, if it eventually assisted to produce a general improvement in the ecclesiastical architecture of Italy, remained for long, not only unrivalled, but alone in its superiority. The fact is, that for that superiority it was much more indebted to the genius of the individual by whom it was erected than to any general amelioration which took place at the time. The whole effect of the interior is magnificent; but when we recollect how different was the style of the contemporary buildings of Italy, our respect for Busketus will be proportionably increased."—*C. Knight.* It should be mentioned that no part of the original building consecrated in 1118 is now visible. The interior has been entirely modernized to the eye since the time of the great fire, and inscriptions in various parts give the dates when each part was rebuilt or restored. The nave has been lengthened one-half, and the original external inscriptions taken from the old building are now built in at the west end (one of them upside down). The construction of the walls on the exterior shows numerous changes that have been made. The present fine west front is of the 13th century. It is only necessary to compare it with the Campanile to see this at once. The eastern apse is dated A.D. 1202, by an inscription on the mosaic, which is part of the original work of that apse.

The building has suffered a good deal from settlement. Not a line of it is straight; the façade overhangs its base visibly; the lower row of arches had subsided at the W. end 3 feet before the two upper ones were superimposed. It is curious also that, in the seven arches composing the basement story of the front, although the 1st and 7th, the 2nd and 6th, and the 3rd and 5th are intended to correspond, none of the pairs do so in fact, there being a variation of about 2 inches in each pair. The façade of the cathedral has recently undergone a thorough and very judicious restoration.

The original bronze doors of the Duomo were destroyed by the great fire; the present ones, modelled in 1602 from designs given by *Giovanni di Bologna*, were executed by the best workmen of the time, *Mocchi*, *Francavilla*, *Tacca*, *Mora*, *Giovanni del' Opera*, *Susini*, and *Pagani*. The centre doors contain in 8 compartments the history of the Virgin from her birth to her glorification; the rt. and l. doors, in 6 each, the history of our Lord; and each compartment, besides the historical representation, has a device or emblem allusive to it.

In the south transept, called the *Crociera di San Ranieri*, is the only bronze door which escaped the fire. It contains 24 compartments, in which are represented as many Gospel histories, in the rudest relief, and most primitive taste and workmanship.

The falling of the roof of the nave

during the fire damaged or destroyed many of the ancient works of art which the ch. contained. Amongst these was the pulpit, the masterpiece of *Giovanni Pisano*. Some portions (four small statues of the Evangelists) were saved, and these form a part of the present one: it has columns of porphyry and brocatello standing upon lions. Near the door are the remains of a fresco attributed to *Bernardo Falconi*. They are curious as showing how the building was adorned before the fire. The design of the 12 altars in the nave and transepts is attributed to *Michael Angelo;* the execution to *Staggi* of Pietra Santa. The first point is doubtful. They unite much simplicity in the general design to the greatest variety in the details. If Michael Angelo gave the architectural elevations (for it is not at all probable that he would have been asked to do more), all the filling up is by *Staggi*, whose fancy and delicacy of taste are, in this style of art, very great.

Other works of *Staggi* exist in different parts of the cathedral: the *Altar of San Biagio*, in S. transept, in a beautiful cinque-cento style. The statue of the saint is by *Tribolo*, who began working here, but who soon ran off, being dissatisfied with his pay.

The altar of Saints *Gamaliel*, *Nicodemus*, and *Abibon*, whose relics were presented by the "pio Goffredo" to the Pisans, in grateful acknowledgment of their services, is also by *Staggi*. Most delicate and tasteful are the arabesques and foliage, intermixed with masks, monsters, as neat as if they were modelled in wax, and yet with the utmost purity.

In the chapel of the *SS. Sacramento* are also remains of the work of *Staggi*. The bas-relief behind the altar is by *Fr. Mosca*. It represents Adam and Eve: the Serpent, according to the rabbinical tradition so universally adopted by the Tuscan artists, has the head of a female. The altar is cased in chased work of silver, an offering of Cosimo III. This is covered up, but will be shown on application by the sacristan. The tabernacle is supported by silver figures. The silver of the altar, &c., is said to have cost 36,000 crowns. The altar was twice repurchased by the archbishop during the French occupation, first for 18,000 crowns, and afterwards for 12,000.

The choir and tribune are the parts which suffered least from the fire, and have a vast variety of ornament. The interior of the cupola is painted by *Riminaldi*, the best artist of the more recent Pisan school. He died of the plague in 1630, at an early age. By *Beccafumi*, whose works are rare out of his native city, is a series of subjects including Moses teaching the Tables of the Law, the Death of Nathan and Abiram, and the four Evangelists. *Ghirlandaio's* frescoes in the choir have been much restored. The *intonaco* fell off in great pieces, and this, and some of the other damage sustained by the Pisan frescoes, is attributed to the bad quality of the lime. The groups of angels are good in design.—Four figures by *Andrea del Sarto*, SS. John, Peter, Catherine, and Margaret, on either side of the archbishop's throne and dean's stall, are in his best style. In front of the Cantorie or music galleries, on each side of the high altar, have been placed four ancient and two modern bas-reliefs: the first by *Frate Guglielmo Agnelli*, a pupil of Nicolo Pisano. The *High Altar*, a ponderous but gorgeous pile of rich marbles, was erected in 1774; but the foundations having sunk considerably on one side, the front was rebuilt in 1825. This settlement of the high altar, standing so close to the campanile, seems to show the unstable nature of the soil. Above is the figure of our Lord on the cross, by *Giovanni di Bologna*. In the choir, behind the high altar, is a picture by *Sodoma* of the Sacrifice of Isaac. On one side is a column of porphyry, with a fanciful capital, by *Staggi*, surmounted by a porphyry vase —flowers, foliage, angels, pierced and undercut with freedom and neatness. Opposite to it is a corresponding one by *Foggini*, with a bronze statue of an

angel. It is said that the two [illegible] columns in white marble near the angle of the N. nave and transept belonged to a temple or palace built by Hadrian, and that the cathedral was erected on its site. The woodwork of the stalls of the choir, with their rich intarsiatura, is amongst the best specimens of this branch of art.

Besides these paintings, there are many others of merit.—*And. del Sarto*, St. Agnes, on one of the piers between the nave and the cupola. On the opposite side, a Madonna and Child, attributed to *Pierino del Vaga*. The Enthronement of the Virgin, dark and discoloured, but fine. The Virgin, St. Bartholomew, St. Jerome, and St. Francis, over the altar of the Madonna delle Grazie in the S. aisle. Andrea del Sarto died whilst he was employed upon this picture, which was finished by *Sogliani*.—*Cristoforo Allori*, the Virgin in Glory, surrounded by female saints and holy women: one is a repetition, or nearly so, of his celebrated Judith in the Pitti palace.—*Venturi Salimbeni*, the Celestial Hierarchy.—*Lomi*, six large paintings in the style of Allori.—*Passignano*, a fine, though injured, picture of the Triumph of the Martyrs.—*Cignaroli* (1706-1772), two large pictures of legendary histories.—*Vanni* (1565-1610), Angels with the Holy Sacrament of the Altar, Doctors of the Church below. A painting called the *Madonna dell' Organo*, the object of much devotion, is kept under lock and key, and cannot be seen without special permission. It is a Greek painting, and was venerated at Pisa before the year 1224, and may possibly be as old as the first foundation of the present building. In the rt.-hand transept is the rich chapel of St. Ranieri, the Protector of Pisa, erected from the designs of *Ugolino da Siena*, who has sculptured some of the bas-reliefs. The statues of the Madonna crowned, of our Saviour, and the Almighty, are by *F. Mosca*; the mosaics by *Gaddo Gaddi*. In the urn of serpentine, on a column of red granite near the altar, are enclosed the bones of St. Ranieri.

The Duomo was once very rich in sepulchral monuments; some were destroyed by the fire, others have been removed to the *Campo Santo*. Of the more ancient, there remains that of Abp. Rinuccini (died 1582), by *Tacca*—the figure of our Lord is, like all *Tacca's* works, an excellent casting;—and of Archbishop Giuliano de' Medici (died 1660).—Amongst the modern works, the tomb of Cardinal Francesco d' Elci, erected in 1742, the work of *Vacca* of Carrara, is respectable.—The white marble vases for holy water are elegant. Upon one is a group of the Virgin and Child, after the designs of Michael Angelo, and executed under his inspection by one of his pupils.

The large bronze lamp suspended at the end of the nave, of fine workmanship, is said to be by *Tacca* or *Vicenzo Possenti*. According to the well-known story, the swinging or oscillation of this lamp suggested to Galileo the theory of the pendulum.

Some very beautiful intarsia will be found in the benches round the nave.

The extraordinary *Campanile*, or bell-tower, more usually called the "Leaning Tower," was begun in Aug. 1174. The architects were *Bonanno* of Pisa, and *John* of Innsbruck. It is celebrated from the circumstance of its overhanging the perpendicular upwards of 13 ft., a peculiarity observable in the Asinelli and Garisenda towers at Bologna, and many others in Italy, but in none to so great an extent as in this. There can be no doubt that the defect has arisen from an imperfect foundation, and that the failure exhibited itself before the tower had been carried to one-half of its height; because, on one side at a certain elevation, the columns are higher than on the other; thus showing an endeavour on the part of the builders to bring back the upper part to as vertical a direction as was practicable. The walls, too, are strengthened with iron bars. In consequence, the materials adhere firmly together; and, as the courses of stone

cannot slide one on another, the tower does not fall, because the centre of gravity still remains within its base. The tower is cylindrical, 53 ft. in diameter at the base, and 179 ft. high. It consists of eight tiers or stories of columns, each of which supports semicircular arches, the whole forming as many open galleries round the tower. The eighth story was added by *Tomaso Pisano* about 1350. This very remarkable structure is *the type* of the Pisan style of architecture, being the one the date of which is the most certainly ascertained. It was *begun* in 1174, in the great time of the transition of the style of architecture everywhere, and the lower stories of it are of the 12th century, but the lower stories only. The work progressed slowly, or was long interrupted, and it was not *completed* until 1350, although the same style now continues. The peculiar characteristic of the Pisan style consists in the numerous small external arcades with slight slender shafts called *colonnettes.* This was much and justly admired, and spread rapidly over Lombardy and down the Rhine, in the apses of the Rhine churches; it is there called the Lombard style. It is also found in the Campaniles of Rome in the thirteenth century, and on the apse of the Church of SS. John and Paul on the Celian. It is found in many of the churches at Lucca, but not in the earlier works there, and it spread over most parts of Italy.

There are some ornaments in the basement, in which the arches are solid; mosaics, and a few sculptures of the 14th centy. An inscription also has been added, commemorating experiments of Galileo made here on the fall of bodies, the origin of the Newtonian theory of gravitation: it was put up on the occasion of the first meeting of the Italian savans at Pisa in 1839.

The ascent of the campanile is by 294 steps, and is very easy. On the summit are seven bells, so arranged that the heavier metal is on the side where its weight counteracts the leaning of the building. These bells, of which the largest weighs upwards of 12,000 lbs., are remarkably sonorous and harmonious. The best toned is called the *Pasquarecia;* it was this bell which was tolled when criminals were taken to execution. It was cast in 1262, and is ornamented with a figure of the Virgin, and the devices of Pisa. The bell-founders of this city enjoyed great reputation. The panorama from the summit of the campanile is interesting. The city and the surrounding plain are seen in their full extent,—the Mediterranean, Leghorn with its lighthouse and shipping, the hill of Monte Nero beyond it, studded with its white villas, and the island of Gorgona in the distant horizon, and, in fine weather, even that of Corsica. In other directions, the fine hills of the Lucca frontier, the Pisan group, which shut out Pisa from Lucca, and which is only separated from the Apennines by the gorge of Ripafratta, through which the Serchio flows towards the sea. At the foot of these hills may be seen the baths of San Giuliano, and the Certosa, and further N. the rugged peaks of the Alpi Apuani.

The *Baptistery* is one of the most pure, refined, and perfect buildings in Italy. *Diotisalvi* commenced, in 1153, the baptistery of Pisa, but did not complete it. It remained unfinished for a number of years, from a deficiency of funds. The lower story only belongs to the 12th century. The character of the building as a whole is that of the 14th century. At length the citizens levied a rate for the purpose. On one side of the pilasters on the N. side is an inscription, stating that it was founded in 1253; and on the S. side another in the character of the period,—" A.D. 1278, ÆDIFICATA FUIT DE NOVO;" and this is considered as indicating that the work was resumed in 1278. There is reason to believe, from the date of a monument of an *operarius*, or builder, within the fabric, that it was not completed before the 14th century; all which sufficiently accounts for the

finials and ornaments in the pointed style, which appear in the upper parts of this building. It is 99 ft. in diameter within the walls, which are 8 ft. 6 in. thick. The covering is a double brick dome, the inner one conical, the outer hemispherical. The former is a frustum of a pyramid of 12 sides. Its upper extremity forms a polygon, having 12 marble ribs on the exterior, covered by a small parabolic cupola. The outer vault terminates above, at the base of the small cupola, which stands like a lantern over the aperture. From the pavement the height of the cupola is 102 ft. The principal entrance, facing the E. and the Duomo, is by a decorated doorway, from the sill of which the general pavement is sunk three steps round the building, the space between the steps and the wall having been provided for the accommodation of the persons assembled to view the ceremony of baptism. An aisle or corridor is continued round its inner circumference, being formed by 8 composite columns with varied capitals, and 4 piers, the former of granite from the island of Sardinia, on which rest arches, which support an upper gallery; and above these arches are 12 piers built of alternate courses of white and black marble, bearing the others which support the dome. On the exterior are two orders of Corinthian columns, the lower one being engaged in the wall, as pilasters, which support semicircular arches. In the upper order the columns are more numerous, inasmuch as each arch below has two columns above it. Over every two arches of the upper order is a pointed pediment with a bust of a saint, separated by a pinnacle from the adjoining ones, and above the pediments a horizontal cornice encircles the building. Above the second story a division in the compartments occurs, which embraces three of the lower arches; the separation being effected by triangular piers crowned by pinnacles. Between these piers semicircular-headed small windows are introduced, over each of which is a small circular window, and thereover sharp pediments. Above these springs the convex surface of the dome, divided by 12 truncated ribs ornamented with crockets. Between these ribs are a species of dormer windows, one between every two ribs, ornamented with columns, and surmounted each by three small pointed pediments. The total height is about 179 ft. The cupola is covered, the one half with lead and the other tiles; the latter being used on the sea side to prevent corrosion. The repairs which were begun in 1845 are now completed. The principal sculptures of the exterior are on the eastern doorway. They represent the martyrdom of St. John the Baptist over the door, surmounted by three statues—of the Virgin, the Baptist, &c. The columns are all elaborately worked. The 30 Gothic pediments above each contain imagery. Within, the pavement before the altar is in mosaic and *opus Alexandrinum*. Other parts of the pavement are formed by slab-tombs, with figures in relief, of the 14th and 15th centuries. In the centre of the building is the octagonal font, about 14 ft. in diameter. At the alternate sides are 4 small conical basins, which are supposed to have been used when baptism by immersion was practised. The lower mouldings of the font, itself of white marble, are of brocatello. The ornamental rosettes are carved in the marble, and surrounded with mosaic-work. The altar and the enclosure around are all decorated in the same style, with rosettes in relief. The great ornament, however, of this building is the *pergamo*, or pulpit, by *Nicolo Pisano*. This work, erected in 1260, was so much prized, that it was placed under the special guardianship of the law; and during the holy week the *Podestà* was bound to send one of his officers, with a proper guard, to preserve it from injury. It is of an hexagonal form, resting upon 7 pillars, of various materials: five are of granite, each of different kinds—one of brocatello, and one of Pisan marble. These columns stand alternately on the ground and upon crouching lions, and

the central pillar upon crouching human figures, griffins, and lions. The arches are circular, but in each is a Gothic trefoil; figures are placed in the spandrels of the arches, and the mouldings are, with slight variations, taken from Roman architecture. The bas-reliefs upon the sides are:—1. The Nativity. 2. The Adoration of the Magi, perhaps the best of the whole. 3. The Presentation in the Temple, or Circumcision. 4. The Crucifixion. 5. The Last Judgment; a very extraordinary production. Underneath are the lines recording the date and the name of the artist. The sixth side is occupied by the doorway. There are two marble desks; one for reading the Gospel, another lower down for the Epistle. The first, projecting from the side of the pulpit, is in the shape of a book, and supported by an eagle; the second, rising from the staircase, rests upon a bracket column of brocatello; the seats round the font, in handsome modern intarsia-work, were executed by a Pisan artist.

The *Campo Santo.* This celebrated cemetery, which has given its name to every similar place of interment in Italy, was founded by Archbishop Ubaldo Lanfranchi (1108-1178). But nothing remains visible of the time of *the foundation.* The present structure is entirely *after* 1278, and most of it long after. It is almost entirely a building of the 15th century, a very fine abbey cloister of that period. The prelate, on his return from Palestine, whence he was expelled by Saladin, found some compensation for his defeat by bringing back his 53 vessels laden with earth from Mount Calvary. This earth was said to reduce to dust within 24 hours bodies buried in it. He deposited it in a site which he purchased; but the present structure, enclosing it, was not begun until 1278, by *Giovanni Pisano.* The tracery of the arches is Gothic, and much speculation was at one time occasioned by supposing that it was coeval with the arcade; but it is of the later half of the 15th century, having been completed in 1463; it was originally intended to have closed these arches with stained glass. Over one of the two entrances is a tabernacle in marble, with 6 statues by *Giov. Pisano.* The dimensions of the building within are —length, 415 ft. 6 in.; width, 137 ft. 10 in.; from the pavement to the roof of the corridors, 46 ft.; width, 34 ft. 6 in.

The collection of sepulchral monuments is interesting. The greater number, however, do not belong to the Campo Santo, having been brought from the Duomo and other churches in the Pisan territory. The Pisans began collecting at an early period, not merely for curiosity, but for use; interring their friends in the sarcophagi of pagan times. The Campo Santo was already a museum in the days of Queen Christina of Sweden. It owes its present rich collection to the exertions of the late *Cavaliere Lasinio,* who was appointed Conservatore of the edifice which he rescued from destruction, and illustrated by his engravings.

Of the sarcophagi appropriated by the Pisans, the finest in point of workmanship, as well as the most interesting as a monument of history, is that which contains the body of the Countess Beatrice, mother of the celebrated Countess Matilda. It stands near the middle of the N. corridor, and has this inscription beneath it:—

"Qvamvis peccatrix sum Domna vocata Beatrix
In tumulo missa jaceo quæ Comitissa."
A.D. MLXXV:.

The bas-relief, which was much studied by Nicolo Pisano, represents Phædra and Hippolytus. It is not of a more ancient date than the age of the Antonines.

Several Roman sarcophagi are nearly of one pattern, the front covered with a curved fluting; the flutings closing upon a tablet in the centre, with figures at the angles. They have generally, with more or less alteration, been adapted as mediæval sepulchres: sometimes armorial bearings are inserted in the ancient wreaths

or tablets, or inscriptions in Gothic capitals running along the mouldings or amidst the imagery. Such, for instance, are the following:—Aldobrandino del Bondo lies in a sarcophagus, on which is sculptured Hercules and Omphale. That borrowed by the noble family of the Porcari displays beautiful foliage only. Cupid and Psyche twice repeated, river gods, and Ganymede, cover the marble which contained the bones of Gallo Ognelli, a magistrate of the republic. Diana and Endymion are sculptured on the sarcophagus which once contained the bodies of Gherardo del Canfera, Paula his wife, and Francesco their son: whilst Beato della Pace rested in a tomb ornamented by a Victory or Fame. Sometimes the more prominent sculptures have been recut or altered in the Middle Ages: one example, amongst many, may be seen in a tomb bearing the inscription, "Biduinus fecit." There are some curious specimens of the work of the early Christians: thus the type of the Good Shepherd is frequently found upon them, as in the frescoes and bas-reliefs in the Roman catacombs.

The statue erected by the Pisans as a token of their gratitude to the Emperor Frederick I., and originally placed over a doorway of the Duomo, surrounded by three of his councillors, as they are called, may be seen in the N. corridor in a tolerable state of preservation. Another imperial monument, the tomb of the Emperor Henry VII., or of Luxembourg (died 1312), in the W. corridor, by *Tino da Camiano*, contrasts singularly, from its elaborateness, with the simplicity of that of the Suabian Emperor. Henry was the great protector of the Pisans, and equally the enemy of Florence. The Italians maintain that he died a natural death; the Germans, that a Dominican friar poisoned him in administering the Eucharist at Buonconvento.

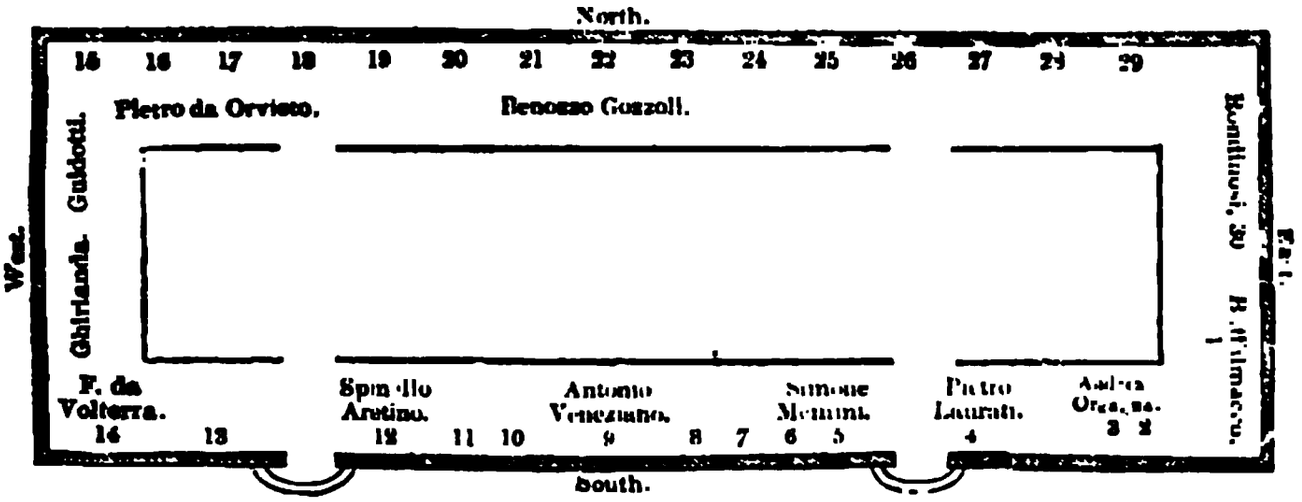
Numerous relics of the 14th centy. are interesting. The sepulchre of Count Bonifazio della Gherardesca, and his family, is amongst the most worthy of notice: it is near to that of Henry VII., and was removed from the church of *San Francesco*; but it has lost many of the statues which adorned it where it originally stood.

A statue of Hercules, with a lioness at his feet and a cub in his hand is supposed by some antiquaries to have been brought by the Pisans from the ruins of Carthage. It is square, and exhibits rather a peculiar style. Other authorities ascribe this statue to a Pisan artist of the 16th centy.

Two inscriptions inserted in the walls, containing decrees of the colony of Pisa in memory of Lucius and Caius, the sons of Augustus, and decreeing a public mourning for them, are interesting, as illustrating the municipal history of the Roman Empire. Near them is a cenotaph, discovered in 1595, in the ruins of the cathedral, and supposed to be that of Lucius Cæsar, but on very doubtful authority.

A Roman bas-relief of the Lower Empire was supposed by popular tradition to represent the delivery of Migliarino, a village near Pisa, from a serpent which infested the woods around. The people consulted *Nino Orlandi*, the sculptor; and he, by means of an iron cage or trap, constructed with wonderful art, captured the beast, and brought him into the city. The cage is, in fact, the usual Roman *plaustrum*, drawn by oxen; but the load is, though entirely unlike a serpent, yet a strange nondescript, and the compartment in the centre is surrounded by four semisaurian monsters.

Some valuable fragments from the Duomo and its adjoining appendages are here; *e. g.* a triplet, apparently representing theological virtues, part of the ancient pulpit, by *Nicolo Pisano*. The outline of the bodies and limbs is seen beneath an ample drapery with graceful effect. Four bas-reliefs from the spandrels of the arches of the same pulpit represent prophets. A beautiful fragment by *Giovanni Pisano*, representing the Seven Sciences, small female



figures in alto-rilievo, with an apostolic-looking figure with scales in its hand, on the base, upon which they are sculptured. A colossal statue of Pisa, holding two diminutive babies to her breasts, emblems of her fertility; it stands upon a pedestal, with figures of Prudence, Temperance, Fortitude, and Justice, and eagles allegorical of the Roman origin of the city. There is *Grammar*, with a child on each knee sucking her breasts, and *Philosophy*, crowned as the Queen of the Sciences. The statue of Justice on this pedestal is by *G. Pisano*. A small statue of St. Peter, described by Vasari as in his time standing upon one of the vases for holy water in the baptistery. The high altar of the cathedral, by *Rinnaldo Pisano*, removed to make way for the present more gorgeous one. Several capitals, dislodged during the repairs of the Duomo and the Campanile, enable the observer to form an idea of the original style of these buildings. An altar-screen, by *Tomaso Pisano*, shows a profusion of labour: the Virgin is in the centre compartment, six saints on either side. It is remarkable for simplicity united to a profusion of ornament.

There are perhaps 300 other specimens of sculpture here; but we can only notice a few. The celebrated Bronze Griffon, which stood on the pinnacle of the Duomo. It is the work of Arabic artists, and inscribed with Cufic characters, but once supposed to be Egyptian or Etruscan. Though Arabian, it is not Mahometan, and it is most probably an idol or a talisman belonging to the Druses, or some other of the tribes who even still secretly reject the doctrines of the Koran. The portion of the chains of the port of Pisa taken by the Genoese in 1362, and by them given to the Florentines, and for so long a period suspended over the doors of the baptistery in Florence; they were restored to the Pisans in 1848, and are now hung up in the W. corridor over the tomb of Henry of Luxembourg, as a "pegno e segnacolo di un era novella," as the inscription beneath informs us, as well as those which hung on the Porta Vacca at Genoa, still more recently restored.

The Ambulatory is paved with slab tombs, said to be 600 in number, of the Pisan families who had the right of interment here. They are mostly in low relief, much worn by the feet of generations who have trodden them; and are interesting as specimens of costume of different classes of citizens, doctors, knights, merchants, bishops, abbots. The dates of these figures are generally between 1400 and 1500. The other tombs in the Campo Santo that may be particularised as fine examples are—the monument of Antonio di San Pietro, a celebrated civilian, 1428; of Bishop Ricci, 1418; and of Philip Desco, the urn of the finest style of the fifteenth century, of the school of B. da Settignano, or Rossellini. Burials rarely take place now in the Campo Santo.

Amongst the more modern monuments the following are deserving of notice: — To Vacca Berlinghieri, a distinguished surgeon of Pisa, with

a bas-relief from the history of Tobias, by *Thorwaldsen*, to the l. of one of the entrances. The monuments of Pignotti, the historian of Tuscany; of Algarotti, erected by Frederick the Great; of Francesco Brunacci, by Bartolini, raised by his widow, who is represented as an "*inconsolabile.*" In this corridor have been placed recently statues of Nicolo Pisano by *Solomi* (1853), and of Leonardo Fibonacci by *Paganucci* (1863). Near the monument of Henry of Luxembourg has been placed a tablet to the memory of the citizens of Pisa who were killed during the Lombard campaign in 1848, bearing the expressive inscription:—"Andarono alla Guerra da Pisa, morirono per l' Italia," followed by the names of the deceased, amongst whom was Professor Pilla, the eminent geologist, killed at Curtatone. A fine new statue to the famous singer Catalani, by Professor Costoli of Florence, has been recently added.

We will now proceed to notice the frescoes on the walls; but, owing to the space which even this will occupy, we must refer the visitor to Kugler's Handbook and Cavalcaselle's 'History of Italian Painting' for a more detailed description.

About the time when the structure was completed *Giotto* had just finished a painting of St. Francis receiving the stigmata, from which he acquired great credit. It was placed in the church of St. Francis, which then was one of the most favourite places of devotion in Pisa; and the citizens, little as they loved Florence, yet did not reject the advantage which they could derive from the skill of a citizen of the rival city. He began his works with six paintings from the history of Job, forming the commencement of this interesting series of early fresco-paintings.

It is but recently that travellers have described the paintings of the Campo Santo otherwise than in terms of dispraise: and until Lasinio called the attention of the authorities to the preservation of these valuable works of early art, they were not merely neglected, but exposed to intentional injury. Some of the paintings of Giotto were destroyed, to make room for the tasteless monument of Algarotti. All are more or less spoiled by damp. Damp sea-air, damp walls, and an "*intonaco*," or plaster, which, probably from the nature of the lime employed, appears to have been peculiarly absorbent of humidity, have all contributed to the decay. Hence the colours are generally faded; some of the paintings have almost entirely scaled off from the wall, and others in large portions. When the "*intonaco*" has been thus removed, the design is often seen drawn upon the wall in a red outline.

The subjects of a large portion of the series are found in that version of the Holy Scriptures which was read in the monastic paraphrases. The rest are from the Lives of the Saints.

We shall describe the paintings in the order in which they stand, although not strictly that in which they were executed: it is that which has been adopted by Lassinio in his great work on the Campo Santo (Pitture a Fresco del Campo Santo di Pisa, fol. 1812); their positions are marked by figures in a ( ), and correspond to the Nos. on the plan in the preceding page.*

With few exceptions, they are in two ranges, one above and the other below.

Of the first series (on the eastern wall) the authorship is much contested, some attributing the paintings to *Buffalmacco*, and others to *Antonio Vite*, about 1339. The two first, however, appear to belong with certainty to the former.

The Resurrection, the Apparition of Christ to the Apostles, and the Cruci-

* Since Lassinio's publication, the authorship of the frescoes in the Campo Santo has been considerably modified, founded on the discovery of contemporary documents. Several of these changes have been adopted in the text. For further details the reader can consult 'The History of Painting in Italy,' by Crowe and Cavalcaselle, London, 1864. Photographs giving an exact representation of them as they now exist have been made by Van Lint, at whose shop on the Lung'Arno they can be procured.

fixion (1); retouched. These subjects are amongst the most doubtful of the series; they are near the S.E. corner of the Campo Santo.

We now pass to the series by *Andrea Orgagna*, near the angle of the S. corridor, on the rt. of the entrance, including *The Triumph of Death*, *The Last Judgment*, and *The Infernal Regions*.

The subjects of these paintings are represented by the same artist in the Strozzi Chapel in Santa Maria Novella; but there are many differences in the conception as well as in the treatment of the details. 1. *The Last Judgment* (2) is wholly by *Andrea*, well preserved, and full of strong and strange expression. The two great masses of the blessed and the condemned are divided by the ministering archangels. In both are seen an equal proportion of the several ranks and orders of men,—the first receiving the invitation to join the Lord with joy, the latter listening to their condemnation with horror, shame, and despair. There are here some touches of the satirical spirit observable in Santa Maria Novella: kings, queens, and monks are amongst the damned; and a Franciscan friar, who had risen amongst the good, is stopped by the archangel, and carried to the other side; and one, in the *abito civile* of Florence, who has risen on the side of the condemned, is led to the side of the blessed. The angels dividing the two companies are good. St. Michael, distinguished by a cross on his cuirass, is one of the three archangels executing vengeance. King Solomon is represented as rising exactly between the good and the bad, and apparently uncertain as to where he should place himself. An archangel in the centre holds the sentences "Come ye blessed" and "Depart from me" in either hand; beneath are the angels sounding the trumpets; and in front a third, clothed in a long garment, and half concealing his countenance. It has been supposed that this figure represents the guardian angel grieving at the loss of so many who had been committed to his charge. Higher still are the Twelve Apostles.

The Inferno (3).—This was executed, according to Vasari, by *Bernardo* after the designs of *Andrea*; and the lower portions having scaled off, they were repainted by *Solazzano* in 1530.

The Triumph of Death, by *Andrea Orgagna* (3).—This has been considered as one undivided composition; but it seems rather a series of allegories bearing upon the theme of the destiny of mankind; quaint and almost uncouth. The subject on the l. of the spectator was suggested by the once popular legend of the three kings, who, hunting in a forest, were conducted to three open tombs, in which they beheld the ghastly corpses from which they were to receive the warning calling them to repentance. Orgagna has represented the bodies in three stages of decay: and the three leaders of the proud cavalcade equally display three gradations of sentiment—light unconcern, earnest reflection, and contemptuous disgust. It is said by Vasari that the second is the portrait of the Emperor Louis V., or the Bavarian; and the third of Uguccione della Faggiuola, the Signore of Pisa. In the second great compartment on the rt., the Destroying Angel, with dishevelled hair and bat's wings, is about to level with a scythe a joyous party of youths and damsels, exhibiting what we may suppose the cream of Florentine fashion. On the other side are the wretched, the blind and maimed, the diseased, imploring Death, but in vain, to relieve them from their miseries in these verses, inscribed beneath them:—

"Da che prosperitade ci ha lasciati:
O morte, medicina d' ogni pena,
Deh! vieni a darne ormai l' ultima cena."

The man holding a falcon is supposed to be Castruccio, the Lord of Lucca, and the female near him Dealta, the wife of Filippo Tedici, who betrayed Pistoia to Castruccio in 1322 (see p. 185). Below are those whom Death has smitten,—the rich and powerful, knights, sovereigns, and prelates, old and young; the departing souls, re-

presented as new-born babes, seized by angels or demons as they issue with the last breath of the departed. In one of these Orgagna has effectively depicted the horror of the soul at finding itself in the grasp of a demon. The sky above is filled with angels and demons bearing off the souls to bliss or punishment: the group of an angel and a demon, pulling an unfortunate fat friar by the legs and arms, to obtain possession of him, shows with what liberty artists were allowed to deal with the religious orders in the 14th century. In other parts the demons are bearing off their prey to a volcano, probably Mount Etna, which, according to the legends, was considered as the entrance of the infernal regions. In the last portion, to the rt. of the picture, is a subject which has no apparent connection with the rest, unless it be supposed to designate the blessing attendant on retirement from the world. It represents aged recluses, one tending his goat, and another gathering fruit. Vasari bestows high praise on these figures.

The Saints of the Desert, by *Pietro Laurati* (4).—This compartment is filled with groups representing the labours and *conversation* of these anchorites, as well as their temptations. One is lodged in a tree; another recluse is receiving food through the window of the cell in which he is immured; some busily employed in basket-making. Sturdy demons are assaulting and scourging St. Anthony. Panutius is resisting the temptation of a fair fiend, by putting his hands into the flame. St. Hilarion expelling the dragon which infested the mountains of Dalmatia: Hilarion advances in calm confidence, whilst his companion is about to retreat in terror. The groups are jotted over the wall, as in a Chinese paper-hanging.

Simone Memmi (died 1344), the painter of Laura and friend of Petrarch (see FLORENCE, *Sta. Maria Novella*), when first called to assist in adorning the Campo Santo at Pisa, began near the easternmost entrance by the—1. *Assumption of the Virgin* over the door. There is beauty in the movement of the angels and the solemn modesty of the principal figure; and the picture is still in good preservation, and tolerably free from restorations. The series next this illustrates the life of St. Ranieri, who was held in great veneration in Pisa, his native town. They are painted in six compartments—the three uppermost, attributed by Vasari to *Memmi*, appear from a contemporary document to have been executed by *Andrea da Firenze* in 1377, the others by *Antonio Veniziano*, who continued them in 1386.

St. Ranieri's Call (5)—the first in the series—represents the saint's sudden call from a life of worldly vanity. He is represented as leaving off playing upon the *cembalo*, while the gay assemblage of damsels are still dancing. The graceful female figures are evidently portraits; they accurately represent the costume of the age, and, with the surrounding architecture, bring the scenes of the Decameron before the eyes of the spectator. The moment chosen is when one of the damsels addresses Ranieri with the words, "Wilt thou not follow this angel?" pointing to Frà Alberto Leccapecore, a man of holy life, who was then passing along the way. Ranieri obeys the word, and follows Alberto to the church of St. Vitus; and here several passages are again accumulated, amongst others the restoration of his sight, which he had lost by weeping for his sins. The greater portion has been retouched.

St. Ranieri embarks upon a Galleys for the Holy Land (6).—It is not easy, however, to make out what is the subject of this picture. It seems to be St. Ranieri returning in a Pisan vessel, bringing the relics of some saint. And

St. Ranieri as a Pilgrim (7).—Three subjects are united in the next painting. In the centre, Ranieri receives the *schiavina*, or robe of a hermit, the single garment which he wore. The Virgin enthroned, the crescent moon beneath her feet, a star upon her rt. shoulder (the first of these symbols being an emblem of the immaculate conception), receives his vow. This

portion is much damaged. Two graceful female saints have fortunately nearly escaped injury.

3. *The Demon disturbing him in the Choir*, and retreating discomfited, closing his ears; and *Ranieri's Distribution of Alms* after his return from Palestine.

The *Saint's Departure from the Holy Land* (7) and Return to Pisa (it has nearly perished); and the legend of St. Ranieri rendering visible to the *Fraudulent Innkeeper* the demon, in the shape of a winged monster, sitting upon the cask of wine. The delinquent was wont to dilute the noble liquor which he sold, and St. Ranieri first put it out of his power to deny the fact, by pouring some of the article into the fold of his *schiavina*, when the wine passed through and the water remained behind.

The Death and Funeral of St. Ranieri (8).—This is in two compartments, and is exceedingly damaged.

Lastly, *The Miracles of St. Ranieri, worked after his Death* (9), almost wholly gone; the chief and best figure was that of the mother invoking the saint on behalf of her dying child.

Six compartments were painted by *Spinello Aretino;* the three lower are entirely effaced. These were considered by Vasari, who saw them in a more perfect state (though even in his time they were not free from injury), as the best specimens of the colouring and design of this artist.

The three which remain are subjects from the *Life of St. Ephesus* and *St. Potitus.*

1. The first is divided into two compartments,—the saint before the Prefect of Sardinia, much injured; and the apparition of our Lord commanding St. Ephesus to desist from persecuting the Christians.

St. Ephesus fighting against the Pagans in Sardinia (10).—This, like the preceding, is divided into two compartments, and is unfortunately also much injured. Here is represented the second apparition of our Lord to the saint: a winged horseman, with a cross on his breast, is presenting to him a spear, or long staff. The same figure is afterwards seen engaged in the battle; St. Ephesus is kneeling to this figure. The circumstance of this event taking place in an island is represented by the sea winding at the bottom.

Martyrdom of St. Ephesus (12).—In the centre is a strange and unpleasing representation of the saint in the fiery furnace. The most commendable part of the design is the consternation of the bystanders at the flames coming out against themselves.

Of the paintings executed by *Francesco da Volterra* in 1371, and until lately supposed to have been by *Giotto* at the end of the 13th centy., which comprehended the principal subjects of the life of Job, three remain in part.

The first of the three forming the upper series, the subject of which is Job feeding the poor, and feasting with his friends, has several outlines and heads which remain, and are very graceful.

The Temptation of Job (13).—As usual in compositions of this date, a series of subjects is included in one painting. The first portion shows the tempting demon pleading before the Almighty. Beneath, faintly indicated, is a wide perspective of the sea, with islands. The centre is formed by the invasion of the Sabeans, the bat-winged demon soaring above, and bearing the avenging sword. The whole is much injured; and the third passage in this compartment is, in particular, so much defaced, that it is difficult to make out the subject. It seems to have represented the destruction of the house where the sons of Job were feasting.

Job visited by his Friends (14).—Two subjects are included in this picture: the conversation of Job with his friends, and the friends of Job receiving their rebuke from the Lord. "It is singular that Elihu is absent from the whole composition."—*R.* The background is formed almost entirely of architecture. To the rt. of Algarotti's monument there still remains the figure of Job receiving in prayer the news of his misfortunes.

At the W. extremity of the N. wall (15, 16, 17, 18) are four remarkable

subjects, histories from the Genesis, by *Pietro di Puccio*, called *Pietro da Orvieto*, and not by *Buffalmacco* as stated by Vasari.

The Universe (15).—A curious allegorical representation of the Creation, representing our Lord holding the sphere of the universe, delineated according to the cosmology of the Middle Ages: the earth in the centre surrounded by the elementary and planetary spheres, the empyrean and other heavens, and the celestial hierarchies, the names in Gothic characters. The same idea is adopted in the fine painting by Luini in the Litta palace at Milan. In the lower corners are the two great doctors, St. Augustine and St. Thomas Aquinas. A short descriptive and devotional poem is inscribed below.

The Creation (16).—The creation of man and of woman; the temptation; the expulsion from Paradise, and the state of labour subsequent and consequent.

The Death of Abel (17).—The two sacrifices, the death of Abel, and Cain killed, according to the tradition, in a thicket, by Lamech's servant, who is killed by his master.

Noah and the Deluge (18).—The building of the ark, the return of the dove, and the sacrifice after the deluge. The curiosity of the females, leaning upon the open timbers of the ark and contemplating the work, is rendered with nature and simplicity.

These frescoes are surrounded by elegant borders in which is introduced the portrait (according to Vasari) of Buffalmacco. It is in that which divides the Abel and Cain from the Deluge.

The Series of Biblical Histories, by *Pietro di Orvieto*, was continued by *Benozzo Gozzoli*. They are the finest, and also by far the most extensive, occupying the greater portion of the N. wall; Vasari calls the work "opera terribilissima e da metter paura a una legione di pittori;" and they employed the painter 16 years, from 1469 to 1485. We begin in the lower range with—

The Cultivation of the Vine, and the Drunkenness of Noah (20).—One good group consists of a female receiving a heavy basket of grapes from the gatherer of the fruit, standing on a ladder above. In the rt.-hand corner is the well-known figure of a female pretending to cover her face with her hand, but slily peeping through her fingers, which has given rise to the common saying at Pisa, "*Come la Vergognosa del Campo Santo.*"

The Curse of Cham (21).—The principal group consists of the patriarch, his wife, and the object of the malediction.

The Building of the Tower of Babel (22).—The architecture and costume show Florence in Gozzoli's time. It contains several portraits. In one group are seen Cosimo de' Medici, Pater Patriæ, his son Pietro, and his grandsons Lorenzo and Giuliano. Politian is represented (wearing a *beretta*), and several other eminent personages of the period.

The Adoration of the Magi (19).—This picture, over the door of the "Cappella dei Tutti Santi," in the N. corridor, has been supposed to be the specimen piece which *Benozzo* produced when first engaged by the Pisans to undertake this work; but this tradition is now discredited. A numerous cavalcade is seen following the three kings, amongst which may be discovered the supposed portrait of Benozzo, a young man with a cap or hood on his head, the last figure on the rt. hand of the painting.

Four Histories of Abraham (22).

Abraham and Lot in Egypt.—A crowded and rich composition, in which the history of the patriarchs is represented, from the first strife between their herdsmen and the going forth of Abraham.

Abraham victorious.—The scene is in the same rich and formal landscape. The two principal subjects are—the rescue of Lot by Abraham, and the offering of bread and wine by Melchizedek, which occupy the rt. and the l. of the picture. The battle group is executed with spirit.

Abraham and Hagar.—This picture consists of many spirited groups, but they appear disproportioned with

respect to each other. It is also much damaged in parts. In the portion representing Hagar as given up to Sarah the artist has introduced a portion of a city, with a fine group in the dress of his time, evidently portraits, though now unknown. A remarkable group is that of Sarah chastising Hagar, who is afterwards seen at a distance in the desert, accosted by the angel. The whole scene is alive with birds and beasts, oddly disposed among the figures.

Abraham and the Worshippers of Belus.—This subject is taken from the Rabbinical traditions so widely adopted in the Middle Ages. One passage represents Abraham as rescued from the fiery pile into which he had been cast for refusing to worship the idol of Belus, whilst Nachor his brother, who complied, is consumed. In the background are persons struggling and fighting, supposed to be allegorical of the crimes produced by bad government.

Destruction of Sodom, and Escape of Lot (23).—Lot and his family are seen upon a projecting cliff, by which they are brought nearer to the spectator than the inhabitants of the condemned city, who fill the remainder of the picture, and whose prevailing feeling seems that of utter despair.

Sacrifice of Isaac (24).—This event is the most prominent portion of the picture, which includes many other passages. Quite in front is a very natural group of the preparation for the journey. The composition is divided in the most formal manner by a round-topped tree exactly in the centre. The rt.-hand side of the picture is crowded with groups—the strife of Isaac and Ishmael, the sending forth of Hagar, the appearance of the angel to her in the desert, and the preparation for the journey of Abraham and Isaac. As in some of the preceding paintings, *Benozzo* has introduced a rich edifice.

The Marriage of Isaac and Rebekah (26).—On the l., under a splendid *loggia*, is Abraham sending forth Eleazar. Here again, *if the figure of the patriarch were abstracted, we have an exact representation of the contemporary* life of the artist. In the central subject of the Meeting at the Well, the female figures, with pitchers on their heads, are very graceful. The third division exhibits the Espousals and the Bridal Feast.

Birth of Jacob and Esau (25).—Two passages were included in this splendid composition, one of them, the counselling of Jacob by his mother, is destroyed. On the l. is the birth of the twins. The nurse of Jacob is exulting in the beauty of *her* nursling over his brother. Beneath a triumphal arch Esau is seen yielding his birthright to Jacob. In front of a *palazzo*, which, receding in perspective, fills the remainder of the rt. field of the picture, are subjects of the benediction of Isaac, and the return of Esau from the chase.

Jacob, from his Departure to his Espousals with Rachel.—A succession of groups, containing some of the most graceful compositions of the artist. Peculiarly beautiful in this respect are the dancers assembled at the bridal festival in the centre.

The Coronation of the Virgin, over the window.

Meeting of Jacob and Esau—Dinah.—In the foreground are introduced, very prominently, three groups of contemporary portraits. Lorenzo de' Medici is easily recognised. The other groups are spread over the fields, of which the background is even more than usually rich in landscape and architecture. Much of the fresco has fallen off, and it has been repainted in other parts.

The Life of Joseph (27), from his departure from his father's house to his deliverance from prison. Here also the groups representing the passages included in this portion of sacred history are jotted over the field, often interfering with one another. Thus, the casting of Joseph into the well, and the displaying of his garment to his father, are without any separation whatever. In the latter group many of the female figures have much grace and beauty.

Continuation of the Life of Joseph.—In the centre, in a species of triple Gothic portico, opening into a

long perspective of aisles, and at either extremity of the picture, are the angles of splendid palaces, supported by columns and arches, closing the scene, while various edifices are seen in the background, amongst others a cathedral, in which the leading lines of Florence and Pisa are blended. The three main subjects are, Pharaoh declaring his dream to the magicians, the appointment of Joseph as viceroy of Egypt, and his discovering himself to his brothers. Amongst the best portions is the group of the Magicians, or Wise Men, in somewhat perplexed consultation. Many of the countenances are evidently portraits. Beneath these frescoes, near the door of the chapel, is an inscription over the tomb of Benozzo (died 1478).

The Infancy and first Miracle of Moses (28).—In this composition the architecture holds a most prominent place. Many of the incidents are from the Apocryphal traditions. In the first group the infant Moses is seen taking the crown from the head of Pharaoh, and casting it on the ground. Pharaoh's daughter looks on with a smile of approval. In the centre compartment is another of these incidents; the infant stretching forth his hand on the burning coals, having previously rejected the fruit which had been offered him. Pharaoh's daughter is astonished at the result of the ordeal. Two children, a girl and a boy, who are her companions in this and the preceding group, are evidently portraits. In the last division on the rt. of the spectator is the changing of the rod into a serpent or dragon. The nearest attendant shrinks away in fright.

Passage of the Red Sea. — In the background is a wonderful spread of landscape, in many parts extremely injured, and in others retouched. The best portion, though the least conspicuous, is that of Moses and Aaron, with the people of Israel, returning thanks for their deliverance.

The Giving of the Law to Moses.—Almost entirely obliterated. The principal groups are collected at either extremity of the picture, between which the view opens upon Mount Sinai.

Aaron's Rod and the Brazen Serpent.—On the l. of the picture is the examination of the rods of the different tribes. In the centre compartment is the tabernacle. Beyond is Moses presenting the budding rod to the heads of the tribes, a continuation of the first group. Lastly, is the elevation of the brazen serpent, here represented as a winged dragon. This picture also has suffered much from time, and more from restorers.

The Fall of Jericho, and the Death of Goliath (29).—Parts of one very long painting, of which the centre portion is entirely gone, and the remainder much damaged. In the second, the conception of Goliath is coarse and bad; David is better.

Besides the frescoes which we have enumerated, there are some other ancient fragments. The eastern and western walls are decorated with paintings executed in the 17th century by *Ghirlanda* of Carrara, *Guidotti*, and *Rondinosi*—the history of Judith and Esther, Belshazzar's Feast, and of King Osias. They have little merit.

The *Cappella Maggiore* (30), opening out of the E. corridor, was added in 1594. It contains 2 pictures by *Giunta da Pisa*, of the Crucifixion, one of which bears the date 1238; and a good St. Jerome by *Aurelio Lomi* over the altar.

The *Cappella degli Ammanati* (26), originally of the 14th centy. Here are deposited several fragments by *Giotto*, of which the principal are 7 heads brought from the Carmine ch. at Florence, and which are curious, as being authenticated by Vasari's descriptions, and a Coronation of the Virgin in tempera, with the date (1431).

The Campo Santo is kept shut, but will be opened by the custode, who attends for about six hours in the day: he lives close by; a fee of ½ a franc for each person is amply sufficient, and less in proportion when there is a party; the keeper being paid by the academy. No drawings can be made in it.

without the permission of the Conservatore; but this is readily granted. The Conservatore lives near the Piazza, not five minutes' walk from the Campo Santo.

CHURCHES.

Sta. Caterina, once attached to a Dominican monastery, built by *Guglielmo Agnelli*. Its façade is a Gothic adaptation of that of the Duomo, tier above tier. It was completed about 1253. It has no aisles, nothing that can interrupt the sound. The borders of heads round the windows are curious. The marbles of the front, fretted by small trefoil arches above, are the gift of the *Gualandi* family. This church was the first settlement of the Dominicans in Pisa: they were brought here by Uguccione Sardi, who himself took the habit of the order. St. Thomas Aquinas resided for some time in this convent, and the pulpit from which he preached is yet preserved. On the l.-hand side of the door, at the bottom of the nave, is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1342), by *Nino Pisano*. It is composed of an altar-tomb with bas-reliefs; the canopy above is supported by ill-shaped arches; it has marble draperies, which angels draw back, exhibiting the effigy below, which is hardly to be seen in the darkness. It is fine, though cut on the outside only for effect. Above this rises a tall, disproportionate, and inelegant tabernacle, cased in modern work, under which is an indifferent copy of the Madonna by Nino in Sta. Maria della Spina. The bas-reliefs below have character and expression, but the rest is of rude and clumsy workmanship. On the l.-hand side of the nave, half-way up, is a curious picture by *Francesco Traini*, a pupil of Orgagna, representing the glorification of St. Thomas Aquinas. Christ from his lips sends rays of light to the heads of the four Evangelists, from whom they are reflected to the head of St. Thomas, who then illuminates numerous auditors. Below are Arius, with several monks and two cardinals, the Moslem philosopher Averrhoes lying prostrate beneath the feet of St. Thomas; near him, clad in Oriental costumes with long mantles, are Plato and Aristotle. The figures of the Greek philosophers are the finest. That of Urban VI. in the foreground is of more recent date. Just beyond this picture is the pulpit, from which St. Thomas, who was a reader in this convent, lectured or preached. In a chapel on the l. of the high altar is a painting attributed to *Fra Bartolommeo*—it has been entirely repainted, and is good for nothing; and two interesting statues by Nino Pisano, called "Faith and Charity," but the subjects are doubtful; they are admirable for grace, purity, and animation. The pupil of the eye has been painted dark, the inside of the dresses blue, and their fringes as well as the hair have been gilt.

The *Piazza di Santa Caterina*, an open space produced by the demolition of the once fine church and convent of San Lorenzo, has no architectural beauty excepting from the church of Sta. Caterina, which has been spared. In the centre is a statue of the Grand Duke Leopold I. in Roman armour, by *Pampaloni*, raised to that excellent sovereign 40 years after his death.

Santa Chiara, the ch. attached to the great hospital in the Piazza del Duomo, contains a curious old picture of the Madonna with 4 Saints, and St. Mark with St. Luke above, attributed to Taddeo di Bartolo.

Ch. of *San Francesco*, at the E. extremity of the town.—This, like many of the churches belonging to the Franciscan order, consists of a single nave. The vaulting is a bold span of 57½ ft. The lofty campanile is half supported by two large consoles springing from the wall of the church. "On the roof of the choir are some frescoes of Saints and Apostles, probably by *Taddeo Gaddi*. The cloisters are remarkable for the richness of the foliage within their enclosure, and for the grace of their

columns. The chapel, called the Capitolo di S. Bonaventura, contains good frescoes of *Niccolò di Pietro*, painted in 1391." They are interesting in the history of art, as showing the transition between the styles of the 13th and 14th centuries. The eastern window contains some good painted glass. A chapel painted by *Taddeo Bartolo*, inscribed with his name and dated 1397, representing the history of the Virgin, has been recently discovered in the sacristy; the frescoes are unfortunately much injured. Amongst these, perhaps the most noticeable are the visit of the Apostles to Mary after the Crucifixion, and the Death of the Virgin. Beside the windows, and on the vault, are some fine figures and groups: the Annunciation, the four Doctors, four prophets, St. John the Baptist, St. Andrew, and other saints. The altar-piece by Bartolo, formerly here, is now at Vienna. The cloisters, as in most convents of the Franciscan order, have been converted into a general cemetery from an early period.

San Frediano, founded by the family of Buzzaccherini Sismondi in 1077, and of which a portion is probably unaltered. There is no construction of the 11th century now visible. The columns are antique; the ornamentation is of the 12th century. The fine ancient columns may have been taken from ancient Roman buildings. The front has some curious fragments of an early date; a Romanesque frieze with what we should call Runic knots. The church is imperfectly lighted, so that the paintings cannot be well seen; and none are of any great merit. The slab marking the place of interment of Giovanni Stefano de' Sismondi, 1427, is one of the few memorials in Pisa of that ancient family.

Santa Maria della Spina, on the S. bank of the Arno. "This chapel was an architectural gem, and at the time it was executed was considered to be a miracle of art. 1. But it has been rebuilt; there is no work of the 13th century now visible. It was much damaged by a great flood in 1871, and has been almost entirely rebuilt. It stands on the side of the Arno, on the S. bank, and was built for the convenience of mariners, who, in the flourishing times of Pisa, repaired to this chapel before they set forth on their voyage to implore the protection of the Virgin. It was built twice. The first edifice was begun in the year 1230, at the joint expense of the Senate and of the Gualandis, a noble family of Pisa. The celebrated sculptor *Giovanni Pisano* is said to have executed some of the statues with which this building was adorned, and, by the talent which he displayed on that occasion, to have obtained the privilege of giving the design for the Campo Santo. In 1323 the Senate of Pisa determined to enlarge this chapel. At that time it was that the building acquired the form and exuberance of ornament which it at present exhibits. It appears from successive decrees of the senate that the work was in progress during the greater part of the 14th century. In this building, though its general style is that of the advanced period, round forms still make their appearance; but in all the upper part the pointed style is employed alone. The canopies and tabernacles are of the most delicate workmanship. The statues are well executed." *G. Knight.* The whole building is of white marble. On the E. front are the statues executed by *Giovanni Pisano*, one of which, according to Vasari, represents the portrait of his father, Nicolo. Within are some very interesting specimens of Pisan sculpture. At the high altar the Virgin offering a flower to the Infant Saviour, and called the *Madonna del Fiore* or *della Rosa*. This exquisite work, attributed to *Nino da Pisa*, appears to have been painted and the hair gilt. At the opposite end of the ch. is another group of the Virgin and Child by *Nino* or *Ugolino da Pisa*, on which the gilding of the hair and a part of the drapery is perfectly fresh; by some this group has been attributed to Nicolo or Giovanni, although inferior to the Madonna del Fiore. The statues of St. John and St.

eter are probably by Ugolino; in the ;tter the countenance is strongly ıarked, and said to be the portrait of ıe sculptor's father, *Andrea Pisano.* he best painting is by *Sodoma*—a Ma-onna and several Saints. "It is a very oble picture, and has much sentiment nd feeling."—*R.* This ch., originally ılled Santa Maria del Ponte, derives ıs present name from a thorn of our aviour's crown, which was brought rom the Holy Land by a merchant of 'isa, and presented to it by his de-cendants in 1333.

In the ch. of *San Martino* two fres-coes have been discovered; author un-determined, perhaps *Spinello Aretino.*

San Matteo, at the E. extremity of the Lung' Arno. The church, which is in the Italian Gothic style, has been partly altered. Connected with it is a curious convent, which cannot be entered without special permission. It contains a fine cloister of pointed arches. There are some good paint-ings in the chapel of the nuns, parti-cularly a specimen of *Aurelio Lomi*, the Redeemer glorified and surrounded by Saints and Angels.

San Michele in Borgo, near the *Ponte di Mezzo*, claims to stand on the site of a heathen temple; it was erected from the designs of *Nicolo Pisano.* The crypt, which has been supposed to show vestiges of its pagan origin, is of the 11th centy., and remarkable. It was painted in fresco, of which some small remains may yet be discerned; all the figures are Christian emblems,—the cock of vigi-lance, the eagle of zeal, the lion of fortitude, and so on. The façade of the church above was finished by *Frà Guglielmo Agnelli*, a pupil of *Nicolo Pisano.* It is a Gothicised copy of the *Duomo.* The interior, which is of the early part of the 13th centy., is fine: excepting the rows of columns, all the rest has been modernized. With the exception of a Virgin and Saints by *Battista Lomi*, over the high altar, which is tolerable, and an Ancona, by *Lorenzo Monaco*, in the 2nd chapel on rt., representing the Virgin and Saints, the paintings are not re-markable.

San Nicola, founded about 1000, by Hugh Marquis of Tuscany, being one of the seven Benedictine abbeys which he endowed. It has been repeatedly altered and reconstructed. The cam-panile, built by *Nicolo Pisano*, is curious and beautiful; it leans a little towards the N. The exterior is a solid panelled octagon for two stories; the third is an open loggia, and surmounted by a pyramid. The interior, which presents a winding staircase supported by marble columns and arches, exhibits singular skill and contrivance. This staircase is important in the history of art, for, according to Vasari, it afforded the model for that of the Belvedere at the Vatican by *Bramante.* The paint-ings are of an inferior character: one only, by *Aurelio Lomi*, may be noticed. The altars are rich in marbles, particu-larly that of the chapel of the Madonna. This ch. is connected with the royal palace by an archway; it was the chapel of the Grand Ducal Court during its residence at Pisa.

San Paolo a Ripa d'Arno, at the extremity of the Lung' Arno, on the S. of the river. Its architecture is of the 12th century; for it appears from a Papal bull, dated 9th February, 1115, that service was then performed there, and that this church, together with the adjoining monastery, belonged to the monks of Vallombrosa. The façade con-sists of 5 closed arches, 2 circular and 2 pointed, the entrance being through the central one; over these arches rise 3 tiers of pillars supporting open galleries, ending in a gable. The in-terior is in the form of a Latin cross, and is divided into a nave and two aisles by columns of granite, with marble capitals, of varied patterns, supporting arches. It is called the *Duomo Vecchio.* The ancient paintings, by Cimabue, Buffalmacco, Simone Mem-mi, and other old masters, which once covered the interior, have nearly all been whitewashed over; 2 only, of saints and a Madonna and Child, attributed to *Buffalmacco*, have been uncovered,

and, being framed, are hung up as pictures. On the rt. of the entrance is a memorial to Burgundius, the commentator of the Pandects in the 12th centy. The sarcophagus which once stood beneath it is now outside the ch., near one of the side doors. In the centre of the cloister adjoining the church is a very interesting and picturesque little heptagonal building, with a high pointed roof, not unlike that in the cloister of St. Stephen at Westminster: it is used as a chapel, and may have been the baptistery of the ancient cathedral.

San Sepolcro, on the S. side of the Arno, not far from the Ponte di Mezzo, is a curious octagonal church of the 12th centy., built for the Knights Templars, by *Diotisalvi*, the architect of the Baptistery, who has left his name at the base of its campanile. The ch., which had fallen into decay, has been restored by the Accademia delle Belle Arti.

Ch. of *San Sisto*. The feast of St. Sixtus (6th August) was a fortunate day in the annals of Pisa. On it the following victories were obtained: in 1006 against the Saracens in Calabria; 1063, again against the same enemies, at Palermo; 1070, against the Genoese; 1089, over the Moors in Africa; 1114, the sailing of the successful expedition against the Balearic Islands; and 1119, over the Genoese of Porto Venere. In consequence of these repeated coincidences, the citizens erected the church of *San Sisto*, as a token of their gratitude. The Consiglio Grande of the Republic used to meet in this church; and throughout all the changes which the country has sustained, the city still retains the advowson or patronage. It was begun in 1089. The interior is supported by ranges of fine ancient columns of granite and cipollino; many are fluted. The paintings are not of much merit; affixed to the walls, on each side of the door, are two good bas-reliefs of the early Pisan school, originally forming part of the pulpit; and in the presbytery a monument to one of the Bonaparte family, who was professor of medicine at Pisa in 1744.

Ch. of *San Stefano*. The *Conventual Church* of this order is partly from the designs of *Vasari*, and was begun in 1565; but the interior was not completed till 1594-96. The front was added, according to Milizia, from the designs of *Buontalenti*. The general effect of the interior, a single nave, is impressive. On either side are the Turkish trophies won by the knights, —banners, shields, *toughs* (or horse-tails), scimitars, poop lanterns, picturesquely arranged against the walls; and which, we are told, were taken by the Pisans from the Saracens. The details of the architecture are good; but the principal decoration of the building consists in the paintings of the ceiling, executed by the best artists of the later period of the Tuscan school, and enclosed in richly ornamented compartments. They represent the following subjects:—*Cigoli*, the Institution of the Order. This is interesting from the number of good and striking portraits which it contains.—*Ligozzi*, the Triumphant Return of the Twelve Galleys of the Order from the Battle of Lepanto in 1571, in which they took an important share.—*Cristoforo Allori*, Mary of Medici embarking for France in 1600 to espouse Henri Quatre. The richly adorned galley, the "Capitana di San Stefano," in which the princess sailed, forms a prominent object in the composition.—*Jacopo da Empoli*, the Naval Victory gained by the Galleys of the Order in the Archipelago, 1607, when five Turkish galleys were captured, and much spoil gained. — *Ligozzi*, the Attack and Plundering of Prevesa in Albania, 2nd May, 1605.—*Jacopo da Empoli*, Assault and Capture of Bona on the Coast of Africa, 1607, when, amongst other captives, the knights carried off 1500 of the inhabitants as slaves.

The high altar, of rich coloured marbles and gilt bronze, is splendid, though rather overwrought. It was erected by *Foggini* about 1700. The specimens of porphyry and jasper

are peculiarly fine. In the centre is St. Stephen, the protector of the order. On the second altar on l. is a Nativity by *Bronzino*, with the motto, "*Quem genuit adoravit.*" It is a picture of very great celebrity, full of figures and of animation. The Virgin, in conformity with the motto, is in an attitude of adoration. The drawing, as in all good specimens of *Bronzino*, has much of the character of Michael Angelo. The Miracle of the Loaves and Fishes is by *Lodovico Buti* (about 1590). A series of paintings by *Vasari* and others in chiaroscuro represent the principal incidents in the life of the patron saint. They, as well as another *Vasari*, the Stoning of the Protomartyr, are not pleasing. The organs of this church are reckoned amongst the finest in Italy.

Pisa has not extended beyond its ancient boundaries. The old wall which surrounds the city remains nearly in the same state as when defended by her citizens against the forces of Florence. The Piazza del Duomo is partly bordered by this wall, of which the circuit includes much garden-ground; and the destruction of many convents has increased the void. These outskirts have therefore a desolate appearance; but the central part of Pisa has hardly the deserted character which has been attributed to the city; and the continuous quays on both sides of the river are cheerful.

On the *Festival of San Ranieri* the banks of the Arno present a remarkable sight. That feast is celebrated triennially on the 16th and 17th of June, and attracts vast crowds. On the vigil of the saint (16th) the celebrated *Luminara*, or illumination, takes place —the most striking spectacle of Pisa. The whole of the Lung' Arno and the banks of the river are illuminated with thousands of lamps during nearly the whole night. On the festival (17th) a splendid service in honour of the saint takes place in the Duomo, followed by the exposition of his relics, and in the afternoon there are boat-races on the Arno. During both days, the museums, Campo Santo, &c., are open to the public.

Three bridges cross the Arno. That highest up the river, with 4 arches, is called the *Ponte alla Fortezza*, from the Fortress or *Citta Nuova*, which was built by the Florentines at the latter part of the 15th centy., and destroyed in the 17th, having stood close to it. The central bridge, with 3 arches, called the *Ponte di Mezzo*, or Ponte Vecchio, from its being the earliest bridge, was erected in its present form in the reign of Ferdinand II. It was preceded by a bridge with a single arch, which fell 1st January, 1644, on the centering being removed. It was upon the Ponte del Mezzo that the celebrated combat, called the *Mazzascudo*, used to take place, which could hardly be called a sham fight, since it often ended in loss of life or limb. The contest was between the *North* and the *South* sides of the city, 6 companies of 80 on each side. The last fight took place in 1807, and it seems likely that it never will be repeated. The bridge most to the W., with 5 arches, the *Ponte a Mare*, was built in 1331, and restored a century later by Brunelleschi.

Many interesting buildings yet adorn the *Lung' Arno*. Near both ends of the *Ponte di Mezzo* are groups of imposing edifices. The links of a chain hanging over the arch of the principal doorway, with the motto *Alla Giornata*, sculptured in large letters on the architrave, distinguish the *Palazzo Lanfreducci*, now *Uppezzinghi*. All that is known respecting the chain is that the church of *San Biagio alla Catena*, of which the Lanfreduccis were the patrons, was demolished to make room for the palace. The meaning of the inscription has been lost. The design of this fine palace, erroneously attributed to Michael Angelo, was by *Cosimo Pogliani*. There is a small collection of paintings in it; amongst them a good *Guido*—Human Love subdued by Love Divine.

The *Palazzo Lanfranchi*, now *Toscanelli*, on the Lung' Arno, above the Ponte di Mezzo, is with more certainty attri-

buted to *Michael Angelo;* the mellowed tint of the marble adds much to the effect of the architecture. It was for some time the residence of Lord Byron in 1822.

Contrasting with these two palaces is the *P. Agostini*, situated between the Palazzo Lanfreducci and the Ponte di Mezzo, the ground-floor of which is now occupied by the Café dell' Usero; it is of brick, with triple-headed Gothic windows, richly ornamented with medallions and foliage in terra-cotta of the 15th centy. The façade is in the style of some of the brick edifices of Milan of the same period.

At the opposite extremity of the Lung' Arno, and near the ch. of St. Andrea in Fortezza, is the *Pal. Scotto*, in which Galileo was born on the 18th of February, 1564.

On the other, or S. side of the *Ponte di Mezzo*, are the *Loggie di Banchi*, erected by *Buontalenti* in the time of Ferdinand I. (1605). The open arches are supported by pilasters of rustic-work—a style much in favour with the Tuscan architects. These *Loggie* are now used as a corn-market, and stand between the *Palazzo del Governo* and the palace of the *Gambacorti* family, now the Custom-house.

The *Accademia delle Belle Arti*, in the Via S. Frediano (No. 972), was founded by Napoleon in 1812. The establishment was placed under the direction of Lasinio. In addition to schools in the different branches of the fine arts, it contains several valuable paintings, with very few exceptions of the early Pisan and Florentine schools; they are temporarily arranged in a suite of small rooms, and under so bad a light as to be seen to disadvantage; and as there is no catalogue, or names affixed to the pictures, the visitor is obliged to accept the names given by the custode.

1st Room.—*Giunta da Pisa*, the Saviour and Saints: 25, *Cimabue*, a Madonna and Child, with several small histories of the Virgin and our Saviour around: 31, *Gentile da Fabriano*, a Madonna and Saints, much injured: *A. Orgagna*, several portions of a large Ancona, representing different Saints; the central portion appears to have been lost: 45, *Frà Filippo Lippi*, a Madonna and 4 Saints: *Barnabe da Modena* and *Gera da Pistoia*, 2 Madonnas: *F. Traini*, a figure of St. Dominick grasping a book and lily, painted in 1346.

2nd Room.—55, *Giotto*, the Virgin and Child, and Marriage with St. Catherine: 88, *Traini*, St. Dominick and Saints: 71, *Duccio*, our Saviour with St. John Bapt. and St. Benedict: *Ambrosius Ostensis* (1514), a fine Ancona representing Sta. Eulalia and Sta. Orsola, with a Predella of histories of the same Saints.

3rd Room.—*Benozzo Gozzoli*, Cartoon for his fresco of Solomon and the Queen of Sheba; very beautiful: *Giotto*, a good Madonna. 99. *Buffalmacco*, the Baptism of our Lord, the Death of the Virgin, and several smaller subjects; and a Crucifixion: *Giovanni da Pisa*, a large picture in 5 compartments; the central one of the Madonna and Child by Giov. da Pisa; the 4 Saints by unknown artists of the early part of the 14th century: *Don Lorenzo Monaco*, a good St. James. In the other parts of the collection are an Annunciation by *Getto da Pisa* (1381): St. John the Baptist, with several small Saints, by *Simone Memmi*, which formed portions of a large altarpiece: *Giunta da Pisa*, St. John the Baptist and St. Catherine: *Deodato Orlandi* (1301), a Madonna, with St. Peter and St. Paul: and a head of Dante, attributed, on most doubtful grounds, to *Benozzo Gozzoli*. The collection is otherwise of interest, as exhibiting the relation which *Giunta da Pisa* bore to *Cimabue* and *Giotto*. Some works of the former are of higher merit here than is usually attributed to them.

The *Lung' Arno* is closed on the W. by the *Torre Guelfa*, which forms a beautiful termination of the view, especially in the evening sun. It is now used as a prison, and is generally called the *Torre dei Forzati*. It was intended for the defence of the *Ponte a Mare*, the bridge close to it, and it also formed part of the arsenal, in which

some other vestiges of the buildings of the age of the Republic may also be seen.

The *Carovana*, or *Palazzo Conventuale* of the order of S. Stefano, stands close by the church of that name, on the site of the *Palazzo degli Anziani*. The architecture of the present building is by *Vasari*. The front is decorated with arabesques in the peculiar style called "graffito," executed by *Forzori*, under the directions of *Vasari*. They are produced by scratching off the white coat which has been laid upon a black ground, and giving the middle tints by distemper. They are now nearly obliterated. Busts of the first six grand dukes, who were grand masters of the order, are ranged below the uppermost story. The bust of Cosimo II. is by *Pietro Tacca*. This building has now been converted into a Normal School for the education of teachers.

The fountain, by *Francavilla*, though small, displays fancy in the fish-monsters. By *Francavilla* also is the fine statue of Cosimo I. as grand master of the order, in front of the palace.

The *Palazzo del Consiglio dell' Ordine*, opposite, is another of the characteristic buildings of this piazza. It is of marble, and by *Francavilla*. The great hall was painted by *Salimbeni*.

The *Torre della Fame*, rendered so celebrated by Dante for Count Ugolino della Gherardesca's prison and torture, stood nearly on the spot where the modern clock-tower in the Piazza dei Cavalieri now rises: it bore its poetical name until its destruction in 1655.

The *Collegio Puteano*, opposite to the Church of San Stefano, has some faint vestiges of good frescoes. The institution was founded in 1605, by Archbishop del Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University. Eight young men are maintained here for four years.

The *Duomo group* and the *Lung' Arno* form two of the principal features of Pisa. The *Piazza de' Cavalieri* is the third. This was the centre of ancient Pisa, and in the days of the Republic the *Piazza degli Anziani*, the Forum of the Pisans; but when Cosimo I. established his order of St. Stephen (1561), he granted the piazza, with its surrounding buildings, to this institution of pseudo-chivalry. The order was framed in imitation of that of Malta. The knights bear the same cross as to form, but gules in a field argent; and in like manner they performed *carovane*, or expeditions, against the Turkish infidels. This aristocratic institution was, however, unpopular in Tuscany. It grated against the ancient feelings of the Commonwealth; neither did it agree with the commercial spirit of the country, which drove a good trade with the East, and did not at all admire fighting its customers.

The University of Pisa.—Although the study of law flourished at Pisa in the 12th centy., when the celebrated Burgundius gave lessons on jurisprudence, the University owes its foundation to Bonifazio della Gherardesca during his rule in Pisa, 1329 to 1341. It soon enjoyed great celebrity, owing to the distinguished persons who filled its chairs. It is, even at this day, one of the most reputed seats of learning in Italy. Until within the last few years the Tuscan government did everything in its power to maintain it in its ancient splendour, by calling to it the best professors from every part of the peninsula; a system adopted in Germany, and which has so much contributed to the fame of the universities of that country. *The Sapienza*, as the edifice of the university is called, is a conveniently fitted-up building, commenced in 1493, but enlarged in 1543 by Cosimo I. There is a good marble statue of Galileo in the public hall, erected on the occasion of the first meeting of the Italian Association for the Propagation of Science at Pisa on the 1st Oct. 1839. There are only three faculties—medicine and surgery, physical sciences and mathematics, and natural sciences. It contained on an average between 500 and 600 students before the removal of the faculties of law and philosophy to Siena; and though

this number may not appear large, the prosperity of the city greatly depends upon their resort to it. On the upper floor of the *Sapienza* is the library, containing a good collection of printed books, for the use of the students; and some manuscripts, among which is the celebrated *Statuto di Pisa*, or Laws of the State, drawn up during the government of the ill-fated Conte Ugolino delle Gherardesca; it has been published by Professor Bonaini. Forming branches of the university, but in other parts of the town, are—

The Botanical Garden, or *Orto Botanico* (entered from the Via del Museo, out of the Via Santa Maria, the wide street leading from the Lung' Arno to the Duomo), contests the dignity of antiquity with that of Padua. This may be true as an institution or establishment, for the plan was directed and carried into execution by Cosimo I., in the year 1544, on a plot of ground near the arsenal. But that garden was abandoned in 1563, and a second formed on the other side of Pisa, under the directions of the celebrated *Cesalpino;* and this second garden being given up in 1595, the present one, the third, was finally made by *Giuseppe Benincasa.* Without being sufficiently rich to satisfy the scientific botanist, it is a very pleasing spot to the stranger, exhibiting in healthy growth many plants and trees which, amongst us, are seen under glass, or struggling against the damp, cold, and darkness of our ungenial skies — fine palm-trees, magnolias 60 or 70 ft. in height, the *Mespilus japonica*, and many varieties of the oak. The sensitive mimosa lives all the year in the open air; but the banana requires the protection of a conservatory. To the stranger the rich vegetation and unstinted growth of this garden compensate, in a measure, for the want of that arrangement which is seen in similar institutions at home. Close to the botanic garden is

The Museo di Storia Naturale (also in the Via del Museo), established in 1596, by Ferdinand I. The most interesting branches are those of Tuscan ornithology and geology. It has been much enlarged and enriched of late years by the exertions of Professors Savi and Meneghini. The collection of rocks and fossil organic remains is the most complete and best arranged in Italy; and nowhere will the foreign geologist be able to study the physical structure of the peninsula so well as in this museum: the geological portion has been in a great measure formed by Prof. Meneghini.

In the same street, nearly opposite the Museo di Storia Naturale, are the chemical laboratory and the cabinet of philosophical instruments, where the lecturers on these branches of science attached to the university have their classes. Farther on, in the Piazza del Duomo, is the medical school in the hospital of Santa Chiara, founded in the 13th centy.; here are delivered clinical lectures on different branches of medicine and surgery, and in a building adjoining are a well-arranged pathological museum, and the anatomical theatre.

Some few Roman remains are still visible at Pisa. Of these, the most important are the *Ancient Baths*, called the *Bagni di Nerone*, close to the Lucca gate. The Sudatorium remains entire, and in the form of an octagon, surmounted by a vault, with large niches in the alternate sides.

The remains of the vestibule of a pagan temple may be traced in the suppressed church of *Sta. Felice*, now the "Archivio del Duomo." Two fine marble capitals, belonging to one of the exuberant varieties of the Corinthian order, are imbedded in the outer wall of the building. They consist of figures springing out of a single row of acanthus-leaves; Jove holding a sceptre with a trophy on the one side, and a Victory on the other; these two latter figures taking the places of the Composite volutes: on the other capital is the god of silence, Harpocrates, between two Victories.

Neighbourhood of Pisa.—The *Cascine*, or dairy-farms, belonging to the

Government, are about 3 m. from Pisa, outside the *Porta Nuova*, and between the *Maltraverso* canal and the rt. bank of the Arno. Upwards of 1500 cows were kept here; but the camels are the principal curiosities. There are about 200 of them; they do not here perform much work. Originally introduced for the purpose of carrying the pine timber to the Arno, they have been little used of late years. 2 m. beyond the Cascine is the small Fort of Gombo, round which are some houses frequented by bathers in the early part of the summer. The drive to the seashore is very agreeable; it is in a direct line from the Cascine, through the pine forest that extends to the Mediterranean, where in autumn hundreds of peasants may be seen gathering the pine-cones of these gigantic trees, the seeds of which (*pinocchi*) are used as food.

The *Certosa*, situated in the *Valle di Calci*, about 6 m. to the E. of Pisa, is a very extensive and richly decorated building of the 17th century, chiefly remarkable for the lavish expenditure of marbles in the walls of *Church* and chapels. With a view of preserving so splendid an edifice, Ferdinand III. re-established the Carthusians in it in 1814. It was secularized and the monks driven out, 1865. Above the Certosa, on the rt., is seen the Peak of La Verruca (1765 ft. above the sea), on which are the ruins of a castle of the 15th cent., from which there is a splendid panoramic view that will well repay the pedestrian who will ascend to its summit.

San Pietro in Grado, upon the carriage-road to Leghorn, about 4 m. S.W. from Pisa. A curious church, erected before the year 1000. It was altered, whitewashed, and plastered in 1790; but where the original style can be discerned, the Lombard is seen different from that of the Duomo. It is built with ancient materials. Of the 26 columns which divide the nave from the aisles, 15 are of Greek marble, and 11 are of granite. The capitals, which are of different orders, style, and size, are of Roman workmanship. The attics above the colonnades are covered with mediæval frescoes, much damaged, many of them faded quite away. Immediately above the arcades is a series of heads, or rather busts, of mitred bishops, all in the act of blessing. On the rt. attic is painted the history of St. Peter up to his martyrdom, together with St. Paul; the series is continued at the end of the l. attic, comprising the funeral and transfer of the bodies of the two apostles. In the same line of position are the conversion of Constantine, St. Silvester showing Constantine the portraits of St. Peter and St. Paul, and the consecration of the Lateran by St. Silvester in presence of the Emperor. Along an upper row or line on the l. attic are painted heads of saints and angels, curiously made to appear as if looking out of windows. The style of all these frescoes is archaic. At the E. end there are three apses. The square and massive brick tower is of a century or two later. The exterior of the ch. is in a neglected and dilapidated condition. This church owes its name to the tradition that St. Peter built a church on this spot, where he set his foot for the first time in Etruria. Here was the landing-place, "*Gradus*." The authority quoted for this legend is a sermon of Visconti, Archbp. of Pisa in the 13th century.

ROUTE 77.

PISA TO LUCCA—RAIL.

Pisa to	KIL.	MILES.
San Giuliano	6	4
Rigoli	9	6
Ripafratta	13	8
Lucca.	21	13

On leaving Pisa the rly. crosses the plain, gradually approaching the Pisan hills, at the base of which is

6 kil. *Bagni di San Giuliano* Stat.; the Aquæ Calidæ Pisanorum of the Romans, at the foot of a limestone hill, from which the mineral waters issue.

The bath-buildings are good and the [illegible] *di Lucca* [illegible] greater [illegible] the [illegible]. There are two [illegible] here, well fitted up, [illegible] each other in a piazza [illegible] with [illegible]. One is called the *Bagno Grande*, the other the *Bagno Condotto*. The source called the *Pozzetto*, which is in the former, is the hottest of the springs, its temperature being 105° Fahrenheit. That in the bath called *degli Eroci* is the coldest; its temperature 98° Fahrenheit. There are several other springs, of intermediate temperatures: the most abundant is the *Maestra*. The water is exceedingly limpid, and while warm without smell. There are 12 private baths, named after the heathen deities; and one for the poor. Many Roman remains have been found here.

Following the base of the hills to

3 kil. *Rigoli* Stat.

4 kil. *Ripafratta* Stat. Behind the village rises a picturesque mediæval castle, and on the adjoining tops of the hill are 2 or 3 square towers; there are several villas around. This is the narrowest part of the depression that separates the plain of Lucca from the Val d'Arno, and is barely sufficient to allow the Serchio to pass. Ripafratta, in the Middle Ages, was a place of some importance as the frontier town between Pisa and Lucca. From R. the rly. continues along the l. bank of the Serchio for a short distance, and then along the foot of the Pisan hills, commanding a fine view, the hills on the l. retiring in beautiful forms, terminated by the castellated point of *Monte Diero*. The hill upon which the castle stands is the most western spur of the Monti Pisani, which Dante, in Ugolino's dream, describes as interposed between Pisa and Lucca.

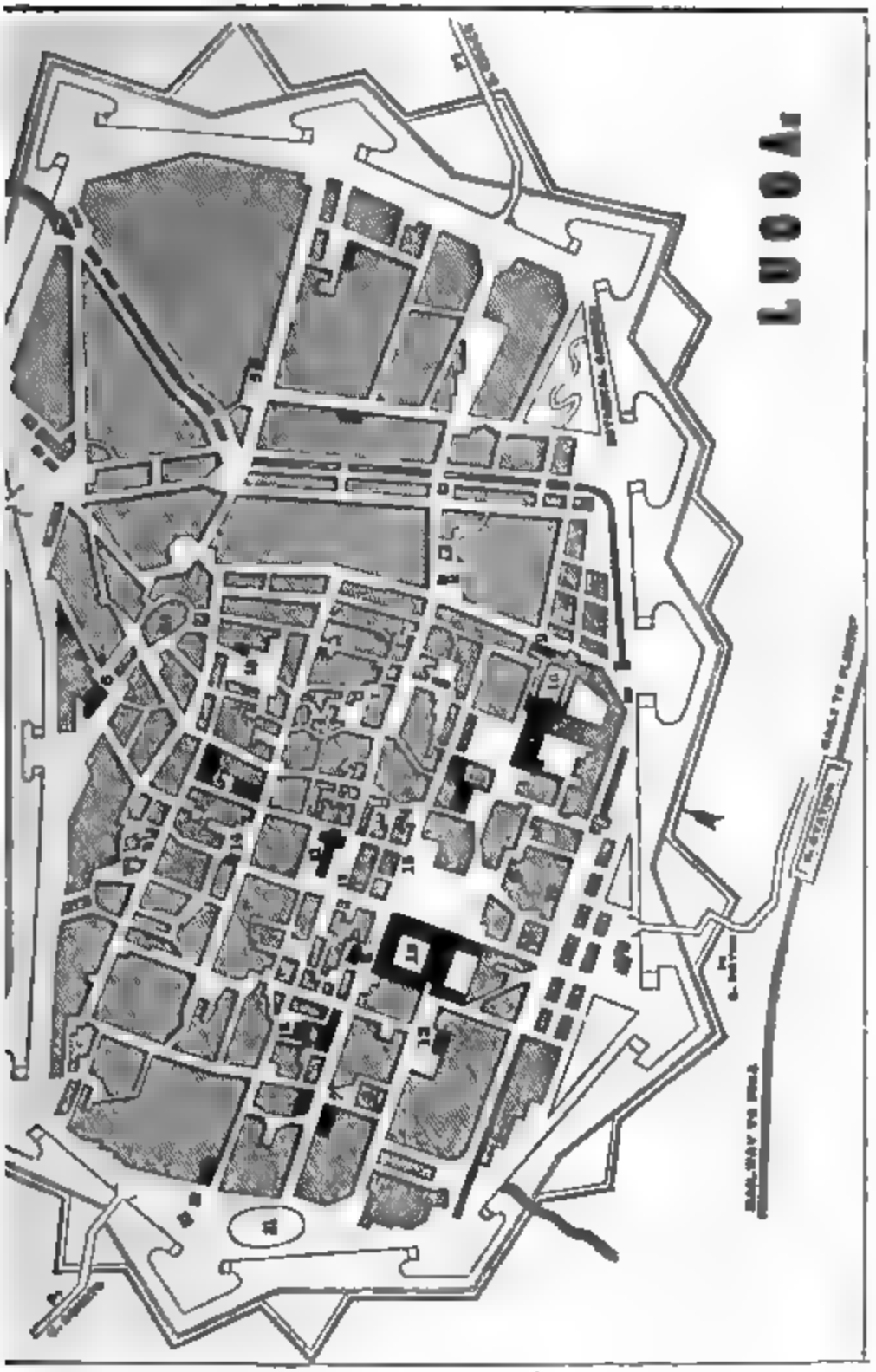
> "Questi pareva a me maestro e donno
> Cacciando 'l lupo e i lupicini al monte,
> Per che i Pisan veder Lucca non ponno."
> *Inf.*, xxxiii. 27–30.

From Ripafratta the valley of the Serchio gradually widens, passing on the r. *Monte* [illegible] the Ozzeri torrent: it has a rather interesting ch. From here the rly. passes across a richly cultivated plain bounded from the Pisan hills to the rly. stat. on the S. side of the town, and at a few hundred yards from the city gate.

Stat. Lucca Pop. 22,500. (*Inns*: H. de l'Europe, in the Piazza Ducale, nearest the Railway: the best, good and clean, with moderate charges. La Croce di Malta: good, obliging people.)

"*Lucca l'Industriosa*" wears an appearance of considerable activity. It was a place of importance under the Lombard kings. After the subversion of the Lombard dynasty Lucca was governed by dukes of its own, whose rule extended over the whole of Tuscany. In the 12th centy. it became a free city, and, for above a centy., was governed by consuls of its own choice; but disturbed, in common with the other cities of Italy, by dissensions amongst its nobles, and by the Guelph and Ghibelline factions, it became so weakened as to fall into the hands of the stranger. In 1314, Uguccione della Faggiuola, lord of Pisa, favoured by the Ghibelline party, made himself master of it, but, having been expelled 2 years after, Lucca was governed, until 1328, by Castruccio degli Antelminelli, one of the most remarkable men of his age, and subsequently by Martino della Scala, until it again fell into the hands of the Pisans, who held it till 1369. Its inhabitants then purchased a charter from Charles IV. for the sum of 300,000 florins, and thus recovered their liberties, which they retained until near the end of the century, when another domestic tyrant, Paolo Guinigi, obtained for a time the supreme power. Lucca, however, remained an independent city until 1799, when occupied by the French.

Lucca was the first place in Italy where silk was produced and manufactured. "In the year 1314, Lucca alone, among her sister republics, enjoyed the lucrative monopoly. A domestic revolution dispersed the manufacturers to Florence, Bologna, Venice,



CHURCHES.
1. Duomo, Cathedral.
2. S. Giovanni.
3. S. Alessandro.
4. S. Giusto.
5. S. Francesco.
6. S. Frediano.
7. S.S. Cosmo e Lazzaro.
8. S.S. Paolo-portico.
9. S.S. della Rosa.
10. Il Carmine.
11. S. Michele.
12. S. Paolino.
13. S. Romano.
14. S. Silvestro.

PUBLIC BUILDINGS, &c.
15. Palazzo Ducale.
16. " Vescovile.
17. Post Office.
18. Hôtel de l'Univers.
19. Theatre.
20. Teatro Diurno.

. R.—1874. L

Milan, and even the countries beyond the Alps; and thirteen years after this event the statutes of Modena enjoin the planting of mulberry-trees, and regulate the duties on raw silk."—*Gibbon.* The production of silk had been introduced into Lucca from Sicily, where it had been brought from Greece by the Normans.

There is a *Waldensian church* in the Via San Pellegrino, of which Signor Pistocchi, residing at No. 666 Corso, is the pastor.

Plan for visiting Lucca.—Almost everything deserving of notice at Lucca may be visited in a day, indeed by many in the interval between the arrival and departure of successive rly. trains by hiring a carriage at the rly. stat.: in which case let the traveller adopt the following itinerary:—The Ducal Palace and Piazza; the Cathedral; the Baptistery or S. Giovanni; Ch. of Santa Maria della Rosa; Ch. of Santa Maria Forisportam; Ch. of S. Giusto; Ch. of San Michele and Piazza; Ch. of San Francesco; Ch. of San Frediano; the Piazza del Mercato or Roman Amphitheatre; Ch. of Santa Maria di Corte Landini; Ch. of San Salvatore; Ch. of San Romano and of San Alessandro; and a drive round the ramparts.

Lucca retains two monuments of the Roman age; portions of its amphitheatre (see *Piazza del Mercato*), and some small remains of a theatre. The latter are not far from the ch. of S. Maria di Corte Landini.

The *Duomo* or Cathedral, dedicated to St. Martin, is a remarkable architectural monument. It was founded in 1060, on the site of a still earlier structure of the 6th cent., and consecrated 6th Oct. 1070, by *Anselmo Badagio*, who, having filled the episcopal chair of Lucca, became Pope under the name of Alexander II. (1061-1073), and who presented the consecrated banner to William of Normandy when about to invade England. Most of the features, however, of the building raised by Alexander II. have been obliterated by subsequent additions. A tall, square, battlemented tower, with windows increasing in number as they ascend, rises to the right of the façade. The fine façade, of three large unequal arches below and three tiers of smaller ones above, was erected by the sculptor and architect *Giudetto* in 1204. The rich inlaid work of the fronts of this church and S. Michele are altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated. The portico abounds with curious ornaments of the date of 1233 and interesting inscriptions. Over the l.-hand door is a semicircular alto-rilievo of the Deposition, the earliest work in sculpture of *Nicolo Pisano* (A.D. 1233). Below is a very rude mezzo-rilievo of the Adoration of the Magi, attributed to *Giovanni*, his son. Between the doors are 4 reliefs, representing subjects from the life of St. Martin; below, the 12 months of the year, with their attributes, a man sitting over a fire for January, reaping for June, the vintage for September, &c. Over one of the piers of the arches is an equestrian statue of the patron saint, St. Martin, dividing his cloak with the beggar; and over the central door a rude bas-relief of the 12 Apostles. The half columns are covered with arabesque reliefs of foliage and animals; and on one of the lateral pilasters of the portico is one of those curious representations of a labyrinth, probably of the 12th centy., not unfrequent in mediæval churches. The principal inscriptions are—one, recording in hexameters the foundation and consecration of the cathedral by Alexander II.; the epitaphs of Adelbert, "Dux Italiæ," and of Bertha his wife; and a curious covenant, or agreement, entered into by the money-changers A.D 1111.

In the interior the lower arches of the nave are Lombard, the upper are Gothic, added about 1308, when the church was lengthened and raised. The gallery, which, in our Gothic churches, we call the Triforium,—here of large dimensions,—is filled

in its circular arches with slender columns resembling those in the Campo Santo at Pisa. The roof is painted, with circular frescoes of Saints: the mosaic pavement, which in part remains, is in curious Gothic patterns; one of its compartments, in coloured marble, represents the Judgment of Solomon; the deeply-tinted stained glass, of which there is much, is rich, particularly in the uppermost tier of windows on the l. side of the choir. The centre window of the choir bears the name of the artist, *Pandolfo di Ugolino da Pisa.* A cresset, a species of vase composed of iron bars, is suspended from the vaulting of the nave. The bishops of Lucca (since 1726 archbishops) possessed numerous ancient and honorary privileges, derived from emperors and popes—jurisdictions and regalities as Counts of the Empire; power of creating 8 knights of the order of the golden spur; and many others which have become valueless or have passed away. The only privileges, in fact, practically existing, are those enjoyed by the archbishop, of wearing the purple of the Roman cardinals, and of having the ceremony performed before him of burning flax in this cresset: whilst, as the light flames arise and are spent, the choristers chant "Sic transit gloria mundi." But whilst this ceremony is performed before his Holiness only on the day of his coronation, it is repeated before the prelate of Lucca whenever he officiates pontifically on solemn festivals. The eighteen canons, like their prelate, have many honorary privileges, such as wearing the red beretta or skull-cap borne by cardinals, and the pectoral, which are even yet much prized, whilst the thirty-three chaplains, whom we would call minor canons, are in their degree equally privileged by being allowed to wear the *cappa magna.*

Beginning the examination of the interior on the rt. hand on entering at the W. end, the objects most deserving of notice are the following:—At the first altar, *D. Passignano*, the Nativity: at the second, *F. Zucchero*, the Adoration of the Magi: at the third, *Tintoretto*, the Last Supper: at the fourth, *D. Passignano*, the Crucifixion: at the pillar near the fifth altar stands the very beautiful marble pulpit executed by *Matteo Civitali*, in 1498. Over the altar in the sacristy is a fine painting by *Ghirlandaio*, cited by Vasari. The principal figure is the Virgin, enthroned and surrounded by St. Peter, St. Paul, St. Clement, St. Sebastian. Below is the predella, in which are represented the Deposition, the Martyrdom of St. Clement and St. Sebastian, St. Peter delivered from prison, and the Conversion of St. Paul. In this sacristy is kept a curious ancient cross of silver gilt, executed in 1350 by *Bettuccio Baroni.* Returning to the church by the S. transept, here is the very beautiful monument, in marble, of Pietro da Noceto, Secretary of Pope Nicolas V., erected in 1472 by *Matteo Civitali.* The works of this artist (born 1435, died 1501) exist chiefly in Lucca, his native city. Cicognara thought this, perhaps, the finest work of the kind of the 15th cent. Beyond this is the tomb of Domenico Bertini, the friend and patron of *Civitali* (1479), with the life-like bust of the deceased. This and the tomb of Bishop Salutati, by *Mino*, in the Duomo of Fiesole, are among the finest works of this class during the 15th centy. In the chapel of the Sacrament, which is opposite the monument of Noceto, are small angels kneeling on each side of the tabernacle, by *Civitali.* The iron railing round this chapel is very beautiful. Beyond this, on the rt. is the altar of St. Regulus, surmounted by a sepulchral urn, on which lies a figure of the saint by *Civitali*, between St. Sebastian and St. John the Baptist. St. John is represented as consumed by abstinence. Beneath are bas-reliefs of the martyrdom of Saint Regulus. The Herodias dancing before Herod is a graceful figure.

In the N. transept is a curious historical memorial—the altar consecrated to Christ the Deliverer, Christo

Liberatori, or Loca Tabularum, erected by the Lucchese after their deliverance from the Pisan yoke in 1369, which seems to have been known from the time of its erection by the name of the *Altar of Liberty*. As it now stands, it is the work of *Giovanni di Bologna*, 1573. The main subject is the *Resurrection of our Lord*. On one side is St. Peter, on the other St. Paulinus, the first Bishop of Lucca. On the wall, by the side, is a beautiful small painting of St. Peter, by *Daniel da Volterra*. In the adjoining Cappella del Sacramento is a very fine *Fra Bartolommeo*, dated 1509—the enthroned Virgin and Child, below an Angel playing upon a lute, St. *John* the Baptist and St. Stephen. The marble monuments on each side containing relics of martyrs are by *Civitali*. Near the door in the N. transept is a marble sarcophagus with winged genii, bearing garlands on the urn, and a recumbent female figure on the cover. It is the tomb of Ilaria del Carretto (died 1405), 2nd wife of Paolo Guinigi, Signore of Lucca; a work of *Jacopo della Quercia* in 1444: much praised by Vasari. "The couched figure is deserving of great praise: the head-dress is singular, and consists of a turban-like fillet round the brow divided by bands of roses. The same head-dress occurs in pictures by *Gentile Bellini*." Proceeding round the church, after passing the organ, at the first altar is the Visitation, by *Ligozzi*. In this picture the artist introduces himself speaking to a prelate on the l.

Near the next altar is an octagonal temple or chapel of marble, richly gilt and ornamented, erected by *Matteo Civitali*, in 1484, at the expense of his friend Domenico Bertini. This chapel contains the "*Volto Santo di Lucca*," in mediæval Latin designated "Vultum de Luca." This is an ancient crucifix carved in cedar-wood, and supposed to have been made by Nicodemus. According to an ancient tradition it was miraculously ght to Lucca in 782, and was per- one of the earliest of the images which anything what we should term an European reputation, exercised such a [illegible] influence throughout Christendom. Amongst the many oaths and imprecations used by William [illegible], his favourite one was "per [illegible] de Luca," which by some modern historians has been translated by the "face of St. Luke." The figure is long and meagre, clothed in a pontifical dress, stiff and dark. Whether it be the production of Byzantine artists is a contested point. It is only exposed to public devotion three times in the year, when the head is adorned with a silver-gilt crown and the breast with a large trinket. It may, however, be seen at any time by special permission from the Archbishop: but a facsimile is always exposed to view. Before the entrance of the chapel is a lamp of massive gold, weighing 24 lbs., suspended by chains of the same metal, an offering of the Lucchese in 1836 when they were in terror of the cholera. The gilt iron gates of the sanctuary are very handsome. Immediately behind this chapel is a fine statue of St. Sebastian, by *Matteo Civitali*, one of the best works in sculpture of the 15th cenry. The history of the *Volto Santo* is in part told by a fresco of *Cosimo Roselli's* on the N. side of the great entrance to the ch.—an angel appearing to Nicodemus in the background, and Nicodemus again in the foreground with a trunk of a tree, which he is about to hew into the sacred image. The outside of the fine apse of the Cathedral, with its gallery of stunted columns, can be best seen from the court of the Bishop's palace.

Behind the cathedral is a curious little Gothic ch., *Sta. Maria della Rosa*, erected in 1309. Some of the bas-reliefs on the outside may belong to an earlier date.

Ch. of *San Cristoforo;* the façade is considered interesting in the history of architecture, as showing the transition from the Lombard to the Italian Gothic. It has a curious circular window. *Matteo Civitali* was buried here; a plain slab, at the foot of the first

column on the rt. of the entrance, marks the place of his grave.

Ch. of *SS. Crocifisso de' Bianchi*, so called from a crucifix left by the White Penitents—an association of very doubtful character—in 1377, passing here on their way from Spain. It contains in the transept an Assumption, by *Spagnoletto*; and a Martyrdom of St. Bartholomew, by *P. Battoni*.

Ch. of *San Francesco* formerly belonged to the Observant Friars. A very spacious edifice, the nave being 66 ft. wide. The roof, which has been recently repaired, has been painted in the worst taste. In the more ancient ch., on the site of which the present one stands, was buried Castruccio degli Antelminelli, one of the greatest men that Lucca has produced, and, strange to say, with no other memorial than a small mural tablet between the 3rd and 4th altars on the rt. Castruccio died in 1328.

Ch. of *San Frediano* (at the N. side of the town). San Fredianus was the son of an Irish king. Having become a Christian, he made a pilgrimage to Rome in early life, and having gone back to Ireland and founded a monastery there, he returned to Italy. He arrived at Lucca in 560, at a moment when the episcopal chair was vacant, and was chosen by the people for their bishop. He governed the diocese during 18 years, and, dying in 578, was buried in a church he had built. Perharit King of the Lombards, who began to reign in 671, had such a veneration for San Fredianus that he resolved to erect a splendid church in his honour, and, in the construction of it, availed himself of the materials of the deserted amphitheatre. He did not live to finish the building: it was completed by Cunibert, his son and successor. The plan of this church is that of the long or Latin basilica without transepts. It is of large dimensions, 207 ft. long, 70 ft. wide, and 69 ft. high. The style of the architecture is more that of the early Christian basilicas than that employed by the Lombards in other parts of Italy. Single columns support the arches on either side of the nave, and no imagery is mixed with the foliage of their composite capitals. Of this the explanation is to be found in the materials of which the church was built. If it is true, as stated, that the materials were taken from the ruins of the amphitheatre, a large supply of pillars and capitals would be afforded, which the architect of the church would naturally employ in the shape in which he found them; and it was at the time that this church was built that these materials were likely to be at command, because it was not till the early part of the 7th century that the amphitheatres of Italy were destroyed. In vain had the bishops protested against them. The amphitheatres remained standing till the arrival of the Lombards, whose morals, purer than those of the luxurious people of Italy, would not allow such schools of vice to remain in existence.

This is one of the churches which have been turned completely round. The principal entrance now occupies the position of the original apse, and the apse has been rebuilt, apparently with the old materials, in the situation of the original portal. The change took place when the walls of Lucca were rebuilt, and the church, which had formerly stood without the walls, was now comprised within them, and required to front the street. This alteration was made in the 12th century. It was then the Abbot Rotone erected the new front in its present form, and added the mosaics with which it is decorated.

The open wooden roof was formerly carved and gilt, but was renewed in 1843 in a plainer style. Beginning the circuit of the interior at the rt. hand on entering at the end of the nave,—the ancient font, intended for baptism by immersion, is covered with sculptures by an artist who has inscribed his name, "Roberti Magistri," on the rim. The date is partly obliterated, but it is probably of the 12th cent. Its sculptures, which are very archaic, repre-

sent the Passage of the Red Sea, Moses receiving the tables of the Law, Christ and the 12 Apostles (under acute arches), and A Miracle of Healing by Christ, the Penitence of St. Peter, &c. The modern font, by *Nicolo Civitali*, is of delicate workmanship in the best Cinque-cento style. At the altar beyond the pulpit is a picture by *Francesco Francia*, the Virgin received into Heaven, with figures of Solomon and David, St. Peter, and St. Francis below: it is in his early style, and he has repeated portions of the composition in a picture in the Duomo of Ferrara. The high altar has been recently put up; it is not an ornament to the building. Standing against the wall on the l. is an enormous slab of marble, about 17 ft. in length and 7 in height. An inscription states that St. Fredianus, assisted by his canons, lifted this stone, dug in a quarry four miles off, and, placing it on a car, it was drawn by two wild cows to the place where we now see it. On the opposite side of the church is the *Cappella del Sacramento*. Here the altar has some reliefs, by *Jacopo della Quercia* (1422), representing the Virgin and Child with four Saints, and events of their lives; highly praised by Vasari. Proceeding round the church, we reach the Chapel of *Sant' Agostino*, containing fine but damaged frescoes, by *Amico Aspertini*, a scholar of Francia, representing the Nativity and Entombment, St. Augustine administering Baptism, &c.

The Campanile is detached from the original building. It was probably added before the church was altered in the 12th centy., when it stood on the rt. of the entrance. Its windows increase in width as well as the number of their arches in ascending, an arrangement frequently seen in the more ancient bell-towers of Northern Italy. It has been recently restored, and is one of the interesting architectural sights at Lucca.

Ch. of *San Giovanni* (close to the cathedral), a very ancient basilica, somewhat like San Frediano, and probably of the same age, but much altered. Over the principal doorway is a bas-relief representing the Virgin and angels with the Apostles on either side. It is probably of the 11th centy. The 3 handsome fluted columns in white marble of the nave have evidently been derived from some Roman edifice; the others more recent, with fantastic mediæval capitals. The once fine open roof is hidden by a heavy modern one. The *baptistery*, which opens out of the l. transept, a large Lombard building with a pointed roof, has been altered in later times: it is impressive from its size. The ancient font has been removed, and a new one of later date placed against the wall. The whole of this building has lately undergone a very judicious restoration. There is a remarkable echo here resembling the full tones of an organ, which the custode will assist in making heard.

Ch. of *S. Giusto*, near to San Giovanni, has some handsome mediæval sculptures on the façade. The interior has been completely modernised. The subjects include the Nativity of our Lord and his Entombment, St. Augustine administering Baptism, &c.

Ch. of *Sta. Maria di Corte Landini* (or Orlandini), built in the 13th centy., retains small vestiges of its original architecture, excepting some parts of the façade. Of this the lower portion is singular, a row of arches, with half-length monsters projecting over the door. There are also over the side door, a statuette group of the Madonna and Child, and a bishop. The capitals of the columns are carved with fantastic animals. It belongs to the "Chierici regolari della Vergine," who devote themselves to education, and were therefore exempted from the general suppression. The interior is entirely modernised, with much gilding and fresco-painting. The roof is in imitation of perspective, retiring cupolas and balustrades. Over the high altar is an Assumption of the Virgin, by *L. Giordano*. In the two chapels which flank the high altar are copies of pictures of Guido sold in 1840.—*Paolini*,

the Birth of St. John the Baptist.—*Vasari*, the Birth of the Virgin. The monks of this church possessed a good library of 20,000 vols.

Ch. of *Santa Maria Forisportam*, so called from its having been without the gate of the city prior to 1260; a fine Lombard church, but altered in 1516, by the nave and transepts being raised. The façade is somewhat similar to that of the cathedral and S. Michele; the 6 Corinthian capitals of the pilasters on the lower tier, and the architrave over the centre door, appear to be of classical times. It has two good paintings by *Guercino:* one, which is at the fourth altar in the aisle on the rt., represents Sta. Lucia; the other, at the altar in the left transept, and the best, represents the Virgin, St. Francis, and Pope Alexander II., a fine and dignified figure. It was given by the Mazzarosa family, to whom the chapel belongs.

Ch. of *San Michele.* "San Michele was originally founded by Teutprandus and Gumpranda his wife, in 764; and the bulk of the fabric belongs to that date. At that time the archangel, for whom a particular devotion had, in the preceding century, been imported from Apulia into the N. of Italy, was the favourite protector of the Lombards. But the rich façade, to which this church owes its celebrity, was added at a much later period, in 1188, when Lucca was a free town, and its inhabitants resolved to do credit to themselves by adding splendour to their public buildings. In 1188 the celebrated architect Giudetto, who was afterwards employed to decorate the cathedral in the same manner, was called upon to ennoble the W. end of San Michele. The idea of this façade is evidently taken from the cathedral of Pisa, though executed in the more florid style which had subsequently come into fashion. If this façade sins against classical rules in the multiplicity and irregularity of the orders of its columns, in their variety and over-enrichment, it nevertheless produces a grand and imposing effect. The whole is constructed of white marble from the quarries in the neighbourhood. The marble statue of the archangel at the summit is of colossal size. The wings are composed of separate plates of bronze, so contrived as to suffer the wind to pass through them freely, lest it should have a dangerous purchase upon so large a mass completely exposed to its power. Nothing more was done at S. Michele during the thraldom of Lucca, but when Lucca was again enfranchised the second order of the lateral colonnade was added (in 1377). The colonnade is sufficiently in harmony with the façade, but evinces the greater degree of purity of taste which by that time began to prevail. The interior consists of a nave with 2 aisles, separated by columns with fantastic composite capitals. The only picture of any merit is one of 4 saints by *Filippino Lippi* in the 1st chapel on the rt. of the entrance."—*Gally Knight.* The Campanile is a good specimen of similar constructions of the period. In the Piazza, at the S.W. corner of the church, is an altar surmounted by a statue of the Virgin.

Ch. of *San Pietro Somaldi;* the Lombard front was added in 1203. It contains a group of Saints by *Palma Vecchio*, St. Antony the Abbot being the principal figure.

Ch. of *San Romano.* A church dating from the 8th centy. existed here, but was altered to its present form in 1656 by *Vincenzo Buonamici;* the alterations, however, stopped short, and left the front unfinished. Against the outer wall of the nave are four large tombs, each with a canopy, something like those at Verona, upon which are sculptured crosses of a peculiar form: they are falling into ruin. This church was held for some centuries by the Dominicans; from its vicinity to the palace it was the place of worship of the reigning family. It contains in a chapel of the l. transept the magnificent picture by *Frà Bartolommeo*, called the "Madonna della Misericordia," or the Virgin interceding for the Lucchese during their contests with Florence. This picture is in excellent preservation, and is dated

1515: it was painted for Brother Sebastiano Lambardi, the chief of the convent, and not for the Monte Catini family, as it had been long supposed. The 3 figures on the rt. are portraits; the group of an aged woman, a young woman, and child are incomparable for their beauty. Above is the Virgin, with outstretched arms, most earnest in supplication with the Saviour; three angels beneath support a tablet having an inscription "MISEREOR SUP. TURBAM." There is a picture of the Virgin and Child by Vasari in the same chapel. At the first altar, on the l.-hand side on entering by the great door, is another painting by *Frà Bartolommeo*, St. Mary Magdalene and St. Catherine of Siena, with the Almighty above, surrounded by angels. The colouring is excellent. Both these pictures are specially noted by Vasari and Marchesi. There are some other good paintings.—*Passignano*, St. Hyacinth raising the Dead; a female figure in mourning is beautiful.—*Giudotti*, the Madonna presenting the infant Saviour to St. Agnes and St. Monica.—*Vanni of Siena*, a good Crucifixion, with St. Thomas at the foot of the Cross. Over the high altar is a full-length low relief of St. Romanus, as in death, in armour with drapery of coloured marbles, by *Civitali*.

Ch. of *San Salvatore*, an ancient building, with some curious sculptures; one by *Biduino* (about 1180), the immediate predecessor of Nicolo Pisano, shows the dawn of a new epoch in art. It is in low-relief, and is upon the architrave, over a small side door; and represents a miracle of St. Nicholas. The lintel of the smaller door of the façade, on the rt., has a curious earlier bas-relief, probably of the 11th centy., representing a feast, of which the principal figure is a bearded king.

The *Ducal Palace* is part of a vast building, designed in 1578 by *Ammanati*, of which not half has been completed; and his designs even for that were much altered by *Juvara* and *Pini*, in 1729. The great marble staircase is fine; but since the sale of its pictures by the Duke of Lucca in 1840, the palace contains no object requiring notice. Attached to the palace is a library of 40,000 vols. and some MSS., open to the public daily.

In front of the palace, in the *Piazza Ducale*, stands a monument to Maria Louisa of Bourbon, Duchess of Lucca, raised by the city authorities in gratitude for her having erected the aqueduct by which Lucca is now so well supplied with water from the Pisan hills. On this site, amongst other buildings, stood the church of the Madonna, built towards the conclusion of the 16th centy. by *Gherardo Penitesi*. It was of the Doric order, and entirely of white marble. Princess Elisa Bonaparte did not like it so near the palace, and therefore, like the Cathedral at Massa, it was pulled down.

There are some good palaces in Lucca, but few containing works of art of importance. The *Pal. Massi* has some of its rooms hung with fine tapestry and pictures; amongst which a Madonna by *Francia* and another by *Vandyke*.

The *Deposito di Mendicità*, formerly the *Palazzo Borghi*, a noble specimen of a class of buildings peculiar to Tuscany, originally palaces intended for habitation and state, and also for defence. In the *Scaligerian* castles defence is the first object, and magnificence the second; but in these, peace takes precedence of war; but it is an armed peace. This building is of red brick, in the Italian, almost Venetian, Gothic style, with mullioned windows and gloomy courts. It was built in 1413 by Paolo Guinigi, one of the chiefs of the very powerful family which, from 1380 to 1430, ruled the republic of Lucca. Rising out of it is a lofty tower of many stories, on the ruined top of which trees are allowed to grow. This building is now used as a poor-house. The exterior is, however, unaltered, and deserves the attention of the architectural traveller. On the opposite side of the same street (Via San Simone) is another palace, nearly in the same style, also bearing the Guinigi arms.

The *Palazzo Pretorio*, or *Municipality*, in the Piazza di S. Michele, which dates from the time of the republic, is a good specimen of the Renaissance style.

The *Piazza del Mercato* (near S. Frediano) occupies the site, and preserves the form, of the ancient amphitheatre. The outer circuit is to some extent preserved; the most remarkable remains are between the principal entrance, which is at the E. extremity, and that of the minor axis on the N. It seems to have been built at the end of the 1st, or the beginning of the 2nd centy., and it has been calculated that it was capable of containing 10,700 spectators seated. It had 2 stories of arches, each 54 in number. The lower part of the building is now concealed, owing to the earth having accumulated to the height of nearly 11 ft. The inner space, forming the ancient arena, was a few years ago encumbered with small houses and gardens: but it was cleared, and the line of the houses carried back to the curve of the ancient arena, and the present gateways opened, under the directions of the architect Nottolini. The entrance at the E. end, which is wider and lower than the others, is part of the ancient work. The market was, by the order of Duke Charles of Lucca, transferred here from the Piazza di S. Michele, in Oct. 1839.

There are very pleasant walks and views about Lucca. Such are the promenade round the ramparts, the inner side of which is planted with trees: from here may be seen to advantage the beautiful outlines of the hills bounding the plain in which the city lies; and along the line of the *aqueduct*. The Roman remains, called the *Baths of Nero*, near the lake of *Massaccioli*, are interesting. Their site, about 8 m. from Lucca, to the W., near the road from Lucca to Viareggio, is exceedingly beautiful.

If time allows, the following villas—Torrigiani at Camigliano, Mansi and Massorosa at Segromigno (there is a very curious specimen of the sculpture of the 12th cent. in the little church at the latter by Biduino), and Montecatini at Gattajolo, about half an hour's drive from the Porta di San Donato—will repay a visit, being amongst the finest in Italy.

To persons interested in hydraulic engineering an excursion along the aqueduct will prove interesting: few cities in Europe, and none in Italy, were so ill supplied with water as Lucca until within the last forty years. Planned during the all-improving reign of the Princess Elisa, the political events of 1815 prevented the execution of this aqueduct: resumed in 1823, it was completed in 1832. The water is collected from numerous perennial springs in the hills S. of the plain, from which it is conveyed to an extensive reservoir at their base. Here commences a line of arches rivalling in length those of the Campagna of Rome, being upwards of 2 miles (3746 yards) long, consisting of 459 arches; terminated by a large distributing reservoir in the form of a circular temple, which is seen near the Rly. stat. The engineer under whose direction this work was conducted was Cav. Nottolini, the total expense 1,130,157 fr. (45,200*l.*); the minimum supply of water in the height of summer to the town is 819,280 litres (190,320 gallons) daily, or about 9 gallons for every inhabitant.

BATHS OF LUCCA.

These baths, situated in the finest of the Tuscan valleys, are about 15 m. distant from Lucca. During the summer a public conveyance leaves the baths every morning at 6 o'clock, and starts from Lucca on its return at 4 P.M. Fare 3 lire. Carriages with one or two horses for the journey may always be procured at the rly. terminus at Lucca at rates varying from 8 to 20 lire; they perform the journey in about 2 to 2½ hrs. The excursion from Lucca to see the Baths and to return may be performed in a summer's day.

Leaving Lucca by the Porta Sta. Maria, or di Borgo, the road runs along a high embankment, being the outer barrier raised during the reign of the Princess Elisa, against the inundations of the Serchio. The Serchio, in the 30 m. of its course previous to reaching the plain of Lucca, descends as much as 48 ft. per mile, and brings down so much alluvial deposit as to cause a rapidly increasing rise in the level of its bed. In consequence of this, the summer height of the river, at the distance of ½ m. from Lucca, is 9 ft. above the sill of the gate of Sta. Maria, which is one of the most elevated points of the town. The difficulty and expense of confining the river to its present channel continues to increase so much that various plans have been proposed for carrying it to the sea by a new and shorter artificial channel, so as to increase the current from Lucca downwards. The present excellent road to the Baths is due to the Princess Elisa. Soon after passing the 3rd milestone, where the embankment of the Serchio ceases, a road to the rt. turns off to *Marlia*, at present inhabited by the Princess of Capua. Embellished by the Baciocchis, it stands in a walled park of 3 m. circumference; the shrubberies are laid out in the English style; the gardens are in the French taste, ornamented with fountains and jets d'eau, in imitation of Marly, near Paris, whence its name.

Several Lucchese families have large and handsome villas, with flower-gardens, in the neighbourhood of the palace. Many of them are to be let. They are generally well furnished and commodious, but the situation is hot; there is little shade about the houses; and they are walled in by an amphitheatre of luxuriant hills on the N. from every cooling breeze; whilst the exuberant vegetation inevitably produces musquitoes. To those who do not dread such annoyances the villas around Marlia will prove agreeable residences. The necessaries of life are easily procured in the neighbourhood. The factor of each villa supplies oil and wine, firewood, and sometimes provender for horses; and at the village of Moriano there are a good butcher and baker.

After passing the turn to Marlia the road approaches the *Serchio*, which is crossed by a handsome bridge, the *Ponte a Moriano*, ornamented with colossal statues of saints. This bridge was erected in 1829, in the place of an old one, carried away by a flood in 1819. The road which crosses the river leads along its l. bank after passing the valley of Bergo and the Ponte Calavamo into the province of Garfagnana.

The road from Moriano to the Baths continues to follow the l. bank of the Serchio, ascending through a splendid valley, with luxuriant vegetation; the nearer hills covered with olives and vines, the mountains clothed with chestnut-trees; every turn presenting a varied and beautiful landscape. On the summit of a lofty hill is seen the *Convento degli Angeli*, now closed, founded by the Queen of Etruria in 1815. Its situation is salubrious, and the view from it very extensive.

A succession of picturesque villages adorn the valley and mountain sides, at intervals of 2 m. These are called *Sesto*, *Val Dottavo*, and *Diecimo*, according to their distances from the capital, and have borne these names from the time of the Romans. A delightful drive continues along the banks of the Serchio, which comes down with a strong current, often bearing a file of rafts, each guided by a pair of half-naked mountaineers. These rafts are broken up for exportation on reaching the mouth of the river in the Mediterranean.

The road continues through a chestnut forest, whose fruit is the principal food of the mountaineers. Its cultivation was stimulated by the premiums of Paolo Guinigi, the Lord of Lucca. The chestnuts are dried in an oven, ground to flour, and baked between hot stones into cakes. These are sweet and nutritious, and cost less than wheaten bread.

This valley is a rich field for the botanist, and many of our garden-plants are recognised. After 13 m. pass *Borgo a Mozzano*, on the opposite bank of the river; and a fine ancient bridge, of 5 unequal arches, comes in sight, called *Ponte della Maddalena*. Its construction is attributed to Castruccio, in 1322; but the common people call it the *Ponte del Diavolo*. The third arch is 60 ft. high, and 120 in span; the causeway is but 8 ft. wide, and so steep that no carriage heavier or larger than a light calessa can venture over it, and even from these the traveller must descend. The little town beyond, the emporium of the mountain commerce in silk, wool, and hemp, with its convents, ancient churches, fir and pine trees, is flanked to the E. by smiling hills, covered with vines and olive-trees. To the N. and W. the view is closed by lofty mountains, richly clothed with chestnut forests; beyond are the central Apennines of Modena.

2 m. further, the *Lima*, a tributary mountain stream, joins the Serchio, in the plain at the opening of 2 valleys. A road to the baths runs along both banks of the Lima, over which a suspension-bridge, a very picturesque object in the landscape, has been erected, to replace one of stone carried away by the inundation of 1836. A road to the l. from here leads into the upper valley of the Serchio, the district called *La Garfagnana*, and into Lombardy by the pass of La Foce a Giogo; the distance from here to the Modenese frontier being 20 Eng. m.

After another mile the traveller reaches the little town of *Ponte a Serraglio*, with its hotels, lodging-houses, and shops. In consequence of its central position between the *Bagni Caldi* and the *Bagno alla Villa*, and from its being more easily reached by carriages, this village has become the favourite place of rendezvous and residence of persons frequenting the baths.

Ponte a Serraglio.—Inns: There are several hotels here, the 2 principal being kept by Pietro Pagnini, assisted by his daughter and sons—who are all most civil and obliging. There is a table-d'hôte at Pagnini's H. de l'Europe, the largest of his establishments. New York, by Pera, well spoken of, and frequented a good deal by Italian families.

The *Post-office* is at Ponte a Serraglio. From June to September letters arrive from Lucca at 7 A.M. and 8 P.M., and depart at 11 A.M. and 11½ P.M. Before and after the fashionable season, the Lucca *procaccio*, or messenger, takes the letters in the morning, and brings the arrivals back by 3 in the afternoon. There are weekly procaccios to Florence and Leghorn, affording facilities for receiving packages, &c., from England.

The *Cercle* or *Casino* is also situated here. It is a handsome building, with large billiard, ball, and reading rooms. It is now a government establishment, and well managed. Strangers, being proposed by a member, are admitted on paying 15 lire for the season, 10 lire for two months, and 5 lire for ten days. English, French, German, and Italian papers are taken in. Gambling, once the bane of the baths of Lucca, was very judiciously suppressed in 1846, by the then reigning Duke of Lucca, and is no longer permitted.

English Book-Club.—There is a very useful lending library at the baths, formerly called the "Pisa Book-Club"—the books being brought from Pisa for the season. It is in connection with the English church, and under the management of the resident chaplain, and visitors may avail themselves of its advantages. The collection consists of standard English works, travels, &c. All books on religious controversy are excluded, as well as novels, except such of the latter as are gratuitously presented. There is also a circulating library, English, French, and Italian books, kept by Antonio Barbagli—situated very conveniently half way between the Ponte and the Villa. The subscription is 15 lire for the season, or 5 lire per month. Barbagli

keeps stationery and drawing materials, and has also a depôt of pianofortes, which are let out by the month or season, on reasonable terms.

The *Ponte a Serraglio* is the first bath establishment, and nearest to the hot baths, which are upon the hill behind it. From the *Ponte* an excellent shaded road of less than 1 m. leads to the second or

La Villa, or more properly *Il Bagno alla Villa*.—*Inns*: The Pellicano, kept by Gustavo Pagnini, of H. Victoria at Florence, is well situated. The Hôtel du Pavillon, kept by Gregori Moni, a very comfortable, cool, and quiet house. Hôtel Victoria, kept by Pera, and H. du Parc, by Zannetta, also very good. Pietro Amadei, a very good *traiteur*, sends out dinners to families, the most economical mode of living here. There are numerous *lodging-houses*; the *Casa Bellenger* is well adapted for English families: it has a large garden.

La Villa is a street of about 20 to 30 lodging-houses. Many of them have the advantage of a garden, and some have stabling. Pagnini hires out plate and linen, when it is not supplied by the lodging-house keepers. The houses at the Bagni di Lucca let at from 300 to 4000 lire for the summer season, or from May to October.

The *English Church*, erected by private subscription, is at La Villa. Annexed to it are apartments for the clergyman, who officiates at Pisa during the winter.

A road turns off to the l., and ascends to the palace of the ex-Duchess of Parma, who resides here occasionally in summer. Around the palace are several good houses to let, preferred by foreigners for their more elevated situation. Above the palace is the bath establishment of La Villa. From the square before the palace the visitor may continue the ascent on foot—or may ride, or be carried in an open *portantina* (a species of palanquin), over the mountain, by a very pretty road, to the

Bagni Caldi, the third village, containing several lodging-houses, on the side of a hill. Those who prefer bracing air will find it in this situation. A carriage-road winds down to the *Ponte a Serraglio*, and there are shady walks, by short cuts, for pedestrians.

There are 6 establishments of baths. 5 are above, and near to the Ponte a Serraglio, and are called *Cardinali*, *Barsabò*, *Dolce basse*, *Bagni Caldi*, and *S. Giovanni*; about ½ m. to the eastward, on the opposite slope of the same hill, are the *Bagni alla Villa*. The most commodious and accessible are those of *Cardinali*, near the Casino, and *Barsabò*, immediately behind Pagnini's hotels. The latter owe their name to a native of Pistoia, who, in the 16th century, was cured of a cutaneous complaint by these waters, whose virtues up to that time had been undiscovered. The heat of the spring is 102° Fahrenheit; the supply is abundant. Higher up the hill are the *Bagni Caldi*, consisting of 2 springs, in one of which the thermometer stands at 127½°. The proportion of saline matter in these waters is larger than in the others, except as regards those of iron, which are more abundant in the springs of Dolce basse. There are vapour-baths at this establishment. The *Bagno di S. Giovanni* has 2 springs, whose temperature does not exceed 98° Fahr. At the *Dolce basse* there are 15 springs, their temperatures varying between 109° and 95° Fahrenheit; that called *La Rosa* is strongly impregnated with iron. The *Bagno alla Villa* has one spring of about 100°. Its waters are used internally, and are sent to various parts of Italy. They contain sulphates and muriates of lime and of magnesia, but principally sulphate of lime. There is also a small deposit of silica and of iron in a state of peroxide. They are efficacious in visceral obstructions, in obviating constipation, and externally in gout, rheumatism, old sprains, &c. The baths are of marble, with douches, stoves for airing linen, and every convenience. A bath costs

60 cents., and a trifling gratuity to the attendants if their linen is used.

On the borders of the Camaglione is a very handsome hospital, with a pretty circular chapel adjoining.

The waters flow from beneath the hill, whose base is washed on the E. and S. sides by the *Lima*, and on the W. by the *Camaglione* brook. The rock from which they issue is the *Macigno*, a tertiary sandstone, like the springs at Monte Catini. A popular opinion is, that they come from the *Montagna di Celle*, 5½ m. off, at a spot called the Prato Fiorito, remarkable for its early and brilliant vegetation, and for the rapid melting of the snow from its surface, notwithstanding its elevation. The mountain is of a conical form, one side presenting a perpendicular rock, and the other an inclined plane of greensward, enamelled, especially in June, with flowers of great variety and beauty. The ascent, very steep and stony, 5½ m., is from the Bagni Caldi, and may be made on horseback, or in a chair. It will be best to go by way of the *Monte Fegatese*, and return by *S. Cassiano di Controne*. The path runs for some way through the dry bed of a river, in the shade of a fine chestnut forest.

As a summer residence, the valley of the Bagni is amongst the coolest in Italy; the sun appears 2 hrs. later, and disappears 2 hrs. sooner, owing to the height of the encircling mountains, thus ensuring cool mornings and evenings, and curtailing the accumulation of heat during the day. The river *Lima* also, dashing along from rock to rock, keeps up a continued circulation of air. The valley is remarkably healthy: malaria or marsh fever are never heard of, and the annual mortality is not 1½ per cent. The census of 31st December, 1871, gave a return of 10,664 souls as the population of the 17 villages comprising the municipality or commune of the Bagni di Lucca. *The deaths rarely exceed 15 yearly, and have been sometimes as few as 11—one half infants.* In September, however, the evenings become chilly and damp.

There is a beautiful drive 15 m. up the river by an excellent carriage-road, now extending to San Marcello, from which there is another of 6 m. to Pracchia Stat. on the rly., and from which Bologna can be reached in 2 hrs. and Pistoia in 1⅓, passing by the old iron-works, and including a fine pass in the mountains; and another down the Lima and up the Serchio, over the bridge, to the upper and wider valley of the *Serchio*, towards *Torrite di Cava*, *Galicano*, and *Castelnuovo*, the chief town of the valley; or by another turn to *Barga*, a small old Tuscan city on a mountain 10 m. off. The roads are generally excellent, though injured occasionally by inundations. The favourite drive to the *Ponte della Maddalena* is watered every evening, and the roads in the immediate vicinity of the baths are lighted at night.

There are many interesting points, accessible only by ponies, donkeys, and *portantini*. One favourite spot is the village of *Lugliano*, on a hill above the valley of the Lima, where an extensive view may be had from the garden of a house in the village, to which access is freely granted. A much longer excursion, which will occupy in going and returning 8 hrs., is often made to the *Bargilio*, an old watch-tower on the summit of a conical mountain, from which (3940 ft. above the sea) the whole duchy of Lucca, the sea, and, it is said, Corsica and Elba, are to be seen on a clear day. *Granajolo* is 2 hrs. distant from La Villa, and *Prato Fiorito*, already referred to, 5.

Physicians.—Dr. Carina is the Government director of the baths; he has been in England, and has published an interesting historical and medical work on the locality.* Dr. Giorgi, a sensible and judicious practitioner, is the medical attendant of the *commune*. *English physician*, during the summer months, Dr. Gason; he resides at Rome during the winter.

* 'Dei Bagni di Lucca, Notizie, Storiche, e Mediche,' 1 vol. 8vo., 1866.

There is an apothecary, Betti, who keeps English medicines, at the Villa; and another, Pelegrini, in the Piazza of the Ponte al Seraglio.

Tradesmen, &c. — At the Ponte, and at the Villa—Pagnini, also agent for the bank of Maquay, Hooker, and Co., of Florence, has stores for groceries, English goods, wines, &c. There are milliners and dressmakers from Florence; Chiara Olivieri is said to be an excellent dressmaker. Giovacchino Amadei at the Villa is a very good pastrycook and biscuit baker; Chiericoni, at the Ponte, has gloves, silks, hosiery, &c.

Saminiato's livery stables supply good light open, and also travelling, carriages of all descriptions, while the natives offer ponies and donkeys; an evening ride costs from 2 to 3 lire, and a day's excursion, 6; light pony carriages, which are safely driven by ladies, the attendant sitting behind, 5 lire per drive; the *portantini* receive 12 lire for a day's excursion, and 1, 2, or 3 for an evening airing, according to the distance.

Strangers may, by an arrangement, find the Bagni hotels quite as reasonable as those of Interlaken. Families coming for the season to Pagnini's may have their table supplied at so much per diem. The charge for apartments depends on their position, size, and look-out.

There are Italian and music teachers at the Baths, and professors come during the season from Rome and Florence to give lessons in drawing, singing, and music. Signor Tolomei, who resides here all the year round, is a good Italian and French master; as is Signor Vannini, who resides at Florence in May and October, and at Rome, 453 Corso, in the winter; and Signors Buccalossi and Delyro on the piano.

The easiest mode of reaching the North of Italy, or *vice versâ*, will be up the valley of the Lima to San Marcello, from which there is an excellent road to Pracchia, at the entrance to the great tunnel of the Apennines. Florence even can be reached by this route nearly as expeditiously as by Lucca and Pistoia, whilst the country traversed is more picturesque.

The road from the Baths of Lucca to Modena may be taken in carriages during the months of July, August, and September. The whole distance, about 75 m., can be performed in 2 days with vetturino horses, the only mode, as there are no post stations on it, sleeping the first night at Pieve a Pelago, where, however, the accommodation is very miserable.

ROUTE 78.

LUCCA TO FLORENCE, BY PESCIA, PISTOIA, AND PRATO.—RAIL.

Lucca to	KIL.	M.
Porcari	10	6
Altospaccio	14	9
Pescia	23	14
Borgo a Buggiano	27	17
Monte Catini	30	19
Pieve a Nievole	32	20
Serravalle	38	23
PISTOIA	44	26
San Piero	52	32
PRATO	60	37
Calenzano	65	40
Sesto	70	43
Castello	73	44
Florence	78	48

LUCCA (see Rte. 77).

The whole of this route is performed by railway.

Trains leave Lucca 3 times a day, 2 in the morning and 1 in the afternoon, employing about 3½ hrs. to Florence.

The Rly. runs S. of the old post-road, nearly parallel to the river as far as the

9 kil. *Porcari* Stat. The view from here towards the E., over the hilly country beyond Pescia, is very fine.

5 kil. *Altospaccio* (Stat.), with a picturesque mediæval bell-tower, and from thence follows the valley of the Pescia river to

9 kil. *Pescia* Stat. The railway station is more than a mile from the town.

PESCIA (*Inn:* Albergo della Posta; tolerable), a flourishing small city

of 5000 Inhab., of which the situation is beautiful in every direction, but perhaps most so when approached from the side of Florence. But whichever way one looks, the landscape is filled with villas, convents, castles, and towers, above and amongst groves of olives and mulberries; while the background is of purple hills, rising in graceful forms. The neighbourhood of Pescia is one of the parts of Tuscany where the white mulberry was first introduced, it having been cultivated here since 1340. The *Duomo* has been modernised, only a small portion of the ancient façade remaining. Its principal ornament is a monument to Baldassare Turini, by *Raffaele da Montelupo*, the disciple of Michael Angelo. The chapel in which it stands is a rich specimen of the Cinque-cento style (1451). The other churches are not remarkable.

There are several manufactories of paper in and about Pescia, from which large quantities are annually exported; the water of the river Pescia is considered peculiarly well adapted to its fabrication. A great deal of silk is produced in the neighbourhood, which gives employment to numerous works for the spinning it from the cocoons. Leather and felt hats are also manufactured here, and, on the whole, Pescia is one of the most actively industrious towns in Tuscany.

A very agreeable road of 22 m. up the valley leads from Pescia to San Marcello, on the way to Modena (Rte. 51), from which another of 6 m. to Pracchia, on the rly. to Bologna.

The Rly., as far as Pieve a Nievole, runs parallel to the post-road, passing the neat village of *Borgo Buggiano* at the foot of the hills of Uzzano, covered with olive-plantations.

4 kil. *Borgo a Buggiano* Stat.

3 kil. *Bagni di Monte Catini* Stat. The waters of this place have been much frequented of late years, the season commencing in May and lasting until the middle of September, during which period the traveller will find plenty of society, abundant accommodation, and at a very moderate rate. In the Middle Ages these springs were greatly resorted to, but, having been neglected, they were again brought into notice towards the end of the last century, when the present bath-buildings were erected by Leopold I. There are several springs, all very copious. Their temperature ranges from 72° to 82° Fahr. They contain variable quantities of carbonate, sulphate, and muriates of soda and lime;—some of the sources (the Terme Leopoldine) as much as 2 per cent. of common salt. They are principally used internally, and have acquired a great reputation in chronic complaints of the liver and digestive organs. Some are used as baths, when heated artificially.

Hotels: Locanda Maggiore, a large establishment belonging to the Government, where lodgings may be had at a rate fixed by printed tariff; a good restaurant. The *Locanda della Torretta* is well spoken of. There are several lodging-houses in the place, and restaurateurs who send out dinners. Out of the season the stranger must expect to find very indifferent accommodation, all the lodging-houses being closed. The town of Monte Catini, from which the waters derive their name, is on a wood-clad hill about 2 m. to the N.E. It is a place of considerable antiquity, and derives its name from the bowl-shaped space or concavity (Catino) in which it is situated. The ruins of the *Fortifications* are extensive and picturesque, and are curious memorials of mediæval military defences. Here, on the 29th Aug. 1315, the Florentines were completely defeated by the celebrated Ghibelline leader, Uguccione della Faggiuola, the lord of Pisa and Lucca.

Leaving the Baths, we approach the range of hills that bound the Val di Nievole on the E. On one of them, which is of a singular conical form, is situated *Monsummano*, near which are some extensive caverns in the limestone rocks, from which issue hot springs and vapour-baths, very efficacious in rheumatic and paralytic affections.

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2 kil. *Piere a Nievole* Stat., beautifully situated near the foot of the ascent to the Pass of Serravalle. It possesses an ancient church, near which a modern one has been built on a large scale.

6 kil. *Serravalle* Stat., [a picturesque little town, on the carriage-road. Upon the hill above are the ruined towers of the ancient Rocca or castle; and the old gateway which crosses the road answers to its name by *closing* the *valley*. Situated as the fortress is, between Pistoia and Lucca, it was a post of some importance in mediæval warfare, and withstood many a hard assault. The castle is apparently constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th centy. A fine distant view of Pistoia on the E. is gained from the summit, and, in the opposite direction, of the rich Val di Nievole, and the distant group of the Pisan hills. The ground is here much broken with finely-wooded hills. The pass of Serravalle is the lowest point in the range of *Monte Albano*, a spur of the Tuscan Apennines, which separates the middle and lower valleys of the Arno, and higher up those of the Ombrone and Nievole.] Soon after crossing the Nievole, a deep cutting leads to the tunnel of Serravalle, excavated in the limestone-rock; emerging from which, we soon pass

Barile on the Ombrone. As Pistoia is approached the scenery varies in character, but with increasing beauty and fertility.

4 m. PISTOIA Stat., close to the city, which is situated on a gentle rising ground near where the valley of the Ombrone opens into the plain of the Arno. (*Inn:* Albergo del Globo, with a restaurant, in the centre of the town, is the best.) Pop. within the walls, 11,910. Lofty and well-preserved ramparts surround the town. The Medici arms are conspicuously seen on the frowning summits of these walls: within, the city contains several objects of interest. The streets are all thoroughly Tuscan, and generally retain their primitive aspect. A considerable portion of the space within the walls is occupied by gardens.

There are few towns of its size in Italy which offer more objects of interest than Pistoia. The following are the most remarkable:—

The *Palazzo Pretorio*, in the Piazza or great square, formerly the residence of the Podesta, existed from the early part of the 13th centy., although much of the present edifice dates from between 1367 and 1377; it is a good specimen of the Italian Gothic applied to domestic purposes, and is curiously ornamented with ancient cressets, and the arms of the former prætors and podestas. In the cortile, erected, according to the inscription, in 1377, is the judgment-seat, behind a huge stone table, from which sentences of the Court of the Podesta were pronounced. On the wall behind, and above the seats of the judges, are the following verses:—

"Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos."

The walls of the court in the Palazzo Pretorio are covered with frescoes, which were restored in 1844. They consist principally of the armorial bearings of the different Podestas and Commissaries who governed Pistoia in the name of the Florentines.

The *Palazzo della Communità*, on the opposite side of the Piazza, was begun in 1294, and completed in 1385. It is also a fine specimen of the Italian-Gothic applied to civil purposes. This Palazzo preserves memorials of a hero named *Grandonio*, who was 7½ *braccia*, or about 15 ft., in height, and who in the year 1202 conquered the Balearic Islands. Nothing of him, it is true, is found in Muratori, Denina, or Sismondi; but the blank in their pages is made up by his portrait, as large as life, on the wall of one of the halls, now called the *Camera degli Avvocati*. The painting is executed in green fresco, shaded with brown, much in the style of *Paolo Uccello*. Beneath are the verses re-

counting Grandonio's deeds. On the palace front, supported by an iron hand, is *Grandonio's* mace with a pine-apple top, which mace was so much prized that it was kept in repair at the expense of the community; and, lastly, Grandonio's brazen head, over which two keys are suspended, which are supposed by some to be the keys of the capital of the Balearic or Cannibal Islands, for such the tradition makes them. But the head is more probably that of Filippo Tedici, who in 1322 betrayed Pistoia to Castruccio degli Antelminelli, the Lord of Lucca. Tedici was allowed to live with his head upon his shoulders, but after his death several of these memorials were put up on different public buildings as tokens of his ignominy; and it is also said that the keys never came from the Cannibal Islands, but that they are those of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. This palace, partly occupied by municipal offices, is a wilderness of great halls, dusty chambers, and corridors. In the large hall, where the meetings of the town council take place, are several Roman inscriptions and some old paintings. A number of curious old paintings are dispersed about the rooms, staircases, and passages.—By *Frà Paolino* is the city of Pistoia at the foot of the Virgin. The frescoes by *Giovanni di San Giovanni* are much damaged. In the centre of the building is a court, surrounded by a Gothic portico.

The *Duomo* has been built at various periods. Fire and earthquakes had greatly damaged the fabric, when in the 13th centy. it was enlarged according to the designs of *Nicolo Pisano*, and incrusted on the outside and ornamented within with black and white marbles. The façade has three stories of round-arched arcades in black and white marble. The curious portico was incrusted in the same way in 1311. This porch contains some frescoes by *Balducci* and *Giovanni Christiani*, now damaged. Over the principal door is a good bas-relief in terra-cotta of the Virgin and Child, surrounded by angels, fruit, and flowers, by *Andrea della Robbia*. It was placed here in 1505, and was originally gilt. The interior of the ch. was modernised and ornamented in wretched taste in 1838 and 1839. Massive columns with Corinthian capitals, a crypt, and here and there a moulding or a doorway which has escaped, bears the stamp of the 11th centy., or perhaps of an earlier age. The tribune, adorned with mosaics, was erected in 1599. The whole of the roof is of 1657. Paintings and sculptures are in great variety. Amongst many others, the following may be noticed on the l.-hand side of the high altar:—*Bronzino*, the Resurrection, one of his largest pictures; grand, but left unfinished. He contracted in 1601 to paint this and two others for the sum of 600 crowns, which was to cover all expenses "excepting ultramarine;" but he did not work steadily, and, having brought one picture to its present state, he left it as it now stands. In the *Cappella del Sacramento* is a very ancient Madonna in fresco, now covered with a glass.—*Lorenzo di Credi*, Virgin and Child with St. John and St. Zeno, a fine picture.—In the chapel on the l. of the choir is a slab tomb of Bishop Donato de' Medici (ob. 1474), and, on the wall above, his bust in relief; a good work by *A. Rossellino*. At the foot is the slab which covers his remains, with the Medici arms in mosaic.—Tomb of Cardinal Forteguerra, begun in 1462, the urn by *Verrochio*, the recumbent statue and the figure of Charity, of inferior workmanship, by *Lorenzo Lotto*.—The Baptismal Font is by *Andrea Ferrucci da Fiesole*, covered with sculptures, whilst the ornamental work in which it is set is in the finest Cinque-cento style.

Near the rt.-hand door is the interesting monument of *Cino da Pistoia* (died 1336), equally celebrated as a professor of law and as a poet. The monu-

ment was erected by *Cellino di Nese*, from the designs of *Goro da Siena;* it only recognises Cino in his capacity as a teacher. On the sarcophagus, which forms its lower part, placed beneath a handsome Gothic canopy, he is represented sitting in his chair, lecturing to nine students, disposed at their desks. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, celebrated by Cino in his poetry. At the middle table two of the students are very differently employed: one is reading diligently; this is supposed to be Baldus, the learned commentator on civil law: another, idle, is intended for Petrarch: both are said to have been Cino's pupils. Above is an elegant Gothic canopy, supported by twisted pillars, beneath which we see Cino again lecturing: like his compeers at Padua, he is represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman matron; and instead of being Cino's wife, it is probably an allegorical type of the Roman law. The monument was erected, as the inscription below tells us, by the people of Pistoia—"Civi suo, B. M."—but it would appear that his remains only found their resting-place beneath in 1614, having been removed from another part of the church. Petrarch's funeral sonnet upon Cino is curious.

"Piangete, Donne, e con voi pianga Amore,
Piangete Amanti per ciascun paese;
Poi che morto è colui, che tutto intese
In farvi, mentre visse al mondo, honore.
Io per me prego il mio acerbo dolore,
Non sian da lui le lagrime contese,
E mi sia di sospir tanto cortese
Quanto bisogna a disfogare il core.
Piangan le rime ancor, piangano i versi,
Perche 'l nostro amoroso Messer Cino
Novellamente s' è da noi partito.
Pianga Pistoia, *e i cittadin perversi*,
Che perdut' hanno si dolce vicino,
E rallegrissi 'l cielo, ov' ello è gito."

The ornaments of the high altar were stolen from the "*Sagrestia de' belli arredi*," by Vanni Fucci, whom Dante has made as it were the *recipient* of all his antipathy to Pistoia (see *Inf.*, xxiv. 121–151); for which place also, as we have just seen, Petrarch had no very good will. In order to replace this loss, the Pistojesi put up the sumptuous *Altar of St. James*, removed in 1786 from the choir to the chapel on the rt. of the high altar. Composed of silver, chasing, niello, enamel, and sculpture, its execution occupied artists from 1314 to 1466. Of this altar the centre compartment was, after several years of labour, finished by *Andrea di Puccio di Ognibene:* it contains figures of the prophets and apostles, richly enamelled and coloured, and fifteen Gospel and apocryphal histories: the ornaments are in fine and florid Gothic. Another portion, the lateral compartment on the rt., is probably by *Maestro Pietro di San Lionardo* of Florence, between 1355 and 1364. These are histories from the Old Testament. The bosses are enamelled with rich colours also, and in an elaborate style. The third portion, on the l., is by *Lionardo de Ser Giovanni*, a scholar of Orgagna, finished between 1366 and 1371, and represents events of the life of St. James, the last tablet the translation of his relics to Compostella. The shrine of St. Otho and the several statues are partly by *Pietro di Arrigo*, a German settled at Pistoia between 1387 and 1390; partly by *Brunelleschi*, whose bust of one of the prophets is of great beauty; and the last figures, Angels and Saints with Tabernacles, are the production of *Nofri di Buto*, a Florentine, and *Atto di Pietro Braccini* of Pistoia, who worked till 1398. These were the principal artists, but many others contributed to the work. They of course exhibit a great variety of style. As to design, after those of *Brunelleschi*, *Lionardo's* are the best; some parts are chased, others chiselled out of the solid silver.

Although the sacristy has been despoiled since the days of Vanni Fucci, it still contains several curious specimens of ancient goldsmiths' work. Here is deposited an ancient sepulchral urn of Roman workmanship, which for many centuries held the bones of St. Felix. There are some good bas-reliefs round the baptismal font by the school

of B. da Rovezzano, representing the Baptism and Decollation of St. John.

The campanile was originally a *donjon* tower, and connected with some of the old municipal buildings. It was then called the *Torre del Podestà;* and many of the armorial shields of the Podestàs are yet seen upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of arches, filled up above the line of the capitals with black and white mosaic, and a lofty pyramidal spire.

The *Baptistery* opposite the cathedral, called *San Giovanni Rotondo* although an octagon in plan, is supposed to have been built by *Andrea Pisano* about 1337. The exterior is in the Italian-Gothic style; it was completed some years later by *Cellino di Nese.* It is of black and white marble in alternate layers. Several sculptures of the Pisan school are over the doorways, including the Virgin and Child, St. John the Baptist, 4 small reliefs of subjects from the New Testament, one of which represents Christ before Pilate, &c. On the l. of the entrance is a very handsome pulpit opening into the Piazza, from which sermons were preached to the out-door multitude. The interior of the Baptistery is bare, and without decoration; the large square font in the centre is older than the present building, probably of 1256, and by *Bointadoso.*

The ancient palace of the bishops is now used for other purposes, but its Gothic outline remains nearly unaltered. The shields of the prelates continue to adorn the exterior.

Pistoia still retains many of its ancient churches. They are generally of importance in the history of mediæval architecture and sculpture. We shall briefly notice those worthy of the attention of the traveller interested in such inquiries.

Ch. of Sant' Andrea, supposed to have been the original cathedral. The architrave of the principal portal, of curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte,* and his brother *Adeodato,* as appears from the inscription, "Fecit hoc opus Gruamons magister bon [us] et Adod frater ejus." It may be strongly suspected that the epithet given to the "good master" has transformed him into "Magister Bonus" in the pages of the historians of other churches. Some of the fine old work has been cut away. The façade has been spoiled by the tasteless modern gallery erected over it. On one of the columns is seen a mask in black marble, supposed to be another of the several heads of Tedici, stuck up in different parts of the city, after his treason. The nave of the ch. is unusually narrow. The pulpit is by *Giovanni Pisano* (executed 1298-1301), a close copy, in the general plan, of the pulpit executed by his father at Pisa. It is of an hexagonal form, having bas-reliefs on five of its sides. The subjects are, the Nativity, the Wise Men's Offering, the Massacre of the Innocents (perhaps the artist's masterpiece), the Crucifixion, and the Last Judgment. It is the opinion of Cicognara that, though the pulpit of Pisa is more celebrated, this has greater merit. The relief is bold: the five compartments include 148 figures, and the whole is in good preservation. 7 columns of red marble support it, 3 of which rest on figures of a lioness with her cubs, the others on a lion tearing a horse, on a kneeling human figure, and the central one upon a group of eagles and a winged lion. The figures at the five angles of the pulpit are very fine.

Ch. of San Bartolommeo in Pantano, in the Lombard style, with 5 rude Corinthian arches in front. *Rodolphinus,* the architect, has inscribed his name, with the date 1167, upon the façade. On the architrave over the principal doorway is sculptured our Lord sending forth the Apostles to convert mankind. The pulpit is by *Guido da Como* (1250), "and is very archaic in manner and very barbarous, though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull-cap; and by two beasts, one a lioness suckling her cub, the other a lion

standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings."—*R.* It is of a square shape like that at *S. Giovanni fuor Civitas*, something like an ancient sarcophagus.

Ch. of San Domenico, formerly belonging to the Dominicans, completed in 1380. Not remarkable for its architecture, but containing several valuable objects of art.—Tomb of *Filippo Lazzari*, a celebrated legist, who died in 1412, but whose monument was not raised till 1464. It is the work of *Bernardo Rossellini*. The usual bas-reliefs, representing the master teaching, are in very low relief; the recumbent statue has simplicity and elegance.—Tomb of Frà Pancrazio, a Dominican monk, raised by the people of Pistoia in 1457.—*Rospigliosi Chapel:* a miracle attributed to San Carlo Borromeo, by *Jacopo da Empoli*. There are several monuments of the Rospigliosi family, originally from Pistoia, in this chapel.—*Cellesi Chapel:* St. Dominick receiving the Rosary from the Virgin, by *Cristoforo Allori*. In the background the painter has introduced his own portrait, in the act of receiving payment for the picture from the Sacristan.—*Melani Chapel:* the Adoration of the Magi, painted by *Frà Paolino* in 1539, rather flat in effect.—*Papagalli Chapel:* a Crucifixion, by *Frà Paolino*, in which the Virgin and St. Thomas Aquinas, the latter a fine figure, are introduced. By him, also, in the choir, is a Virgin surrounded by Saints, carefully executed. —*Ghirlandaio:* St. Sebastian, a very fine painting, but unskilfully retouched. The extensive cloisters are painted by *Sebastiano Veronese* and others (1596).

Ch. of San Francesco, raised in 1294, a spacious building. The architecture (where it remains unaltered) is Italian-Gothic. It contains some paintings of merit.—*Arrighi Chapel:* the Purification of the Virgin, by *Poppi*, which obtained great praise from Borghini, and the best contemporary judges. *Francesco Morandi*, surnamed *Poppi* flourished after 1568), was a scholar of Vasari. He has signed the picture with the letters P. P. P., *Poppi pinxit Pistorii*. It has been damaged by cleaning.—*Sozzifanti Chapel:* the Resurrection of Lazarus, by *Bronzino*. The painter has introduced an expressive portrait of the friar by whom it was presented. In the chapter-hall are some frescoes, attributed to *Puccio di Pietro*, of considerable interest. Before the high altar is the handsome slab tombstone of *Magister* Thomas de Weston, an Englishman, *Doctor legum, qui obiit anno* 1408, similar to those in Santa Croce, at Florence, of the same period.

Ch. of San Giovanni Evangelista, called also, from its ancient situation, *S. Giov. fuor Civitas*, a Lombard building, with circular arches tier above tier. Some suppose that the architect was *Gruamons*, or *Gruamonte*, 1166, who has inscribed his name in the architrave of the side door, upon which is a bas-relief of the Last Supper. At the farther end of the church pointed arches appear. The pulpit is of the close of the 13th centy. It is ascribed to *Guido da Como*. The sculptures are beautifully designed and carefully worked. They represent, besides a profusion of other decorations and imagery, six scriptural subjects in relief, from the Annunciation to the death of the Virgin. One of the finest is a Deposition from the Cross. The artist is not certainly known: some attribute it to *Giovanni Pisano;* Vasari to a nameless German. The beautiful basin for holy water is certainly by Giovanni. It is supported by three of the theological virtues, Temperance, Prudence, and Justice, the same attributes that we see in the Campo Santo of Pisa.

Ch. of Santa Maria delle Grazie, completed from the designs of *Vitoni*, in 1535, in the style of the Renaissance. Amongst the paintings are, the Virgin, St. Catherine, and St. Jerome, by *Frà Paolino;* — and another Virgin and Saints, by *Lorenzo di Credi*. Vasari mentions this as one of the best pictures in Pistoia.

Ch. of Santa Maria dell' Umilità; a fine building, begun from the designs and under the direction of *Vitoni*, a pupil of Bramante, in 1509, in the best style of the Renaissance. It is an octagon, and of the Corinthian order. Vitoni designed a cupola, which was executed by Vasari, who took much credit to himself for this portion of the structure. But he departed from the designs of Vitoni, and added the objectionable attic, and the vaulting was so unskilfully constructed that it became necessary to secure the cupola by iron chains. No one could give better advice than Vasari; but, as an Italian proverb says, "*del detto al fatto, ha gran' tratto.*" The Adoration of the Magi, by *Vasari*, has been damaged by injudicious retouching. The atrium of the church, which is finished according to the original design, is fine; the wall is covered with indifferent frescoes.

Ch. of San Paolo. The front of this church was built about 1136, but has later additions, and is singular and striking. It is of Verde di Prato (dark green serpentine) and of a grey limestone: it has lofty circular arches, with a beautiful Gothic range above. The great portal is supposed to have been designed by *Giovanni Pisano;* it shows a marked adaptation of Roman ornaments, and bears the date of 1323. Above the highly-ornamented entrance is a statue of St. Paul, bearing the inscription of Magr. Jacobeus, 1302 (*Jacopo di Matteo da Pistoja*), with an angel on each side. Below are four pointed arches, in each of which is a sarcophagus, charged with a cross between armorial shields, all of one pattern, a monumental decoration characteristic of mediæval Tuscany. The painting over the high altar, a Virgin and Saints, amongst whom the artist has introduced (as it is supposed) a portrait of Savonarola, is by *Frà Paolino.* This picture, which is quoted by Vasari, has suffered from unskilful repainting; but the female figures are very graceful, and the colouring free and transparent. *This beautiful ch. has undergone a thorough repair,* and is one of the first objects to attract the notice of the traveller on entering this interesting mediæval city.

Ch. of San Pier Maggiore; much altered. The front, which has suffered least, is in the style of the Pisani. The curious architrave of the principal door, supposed to be by *Maestro Buono*, represents Christ delivering the keys to St. Peter, with sundry Saints and Apostles, the latter being figures in white marble, separated by columns of black stone. It contains a fine Virgin and Saints, by *Ghirlandaio*, much injured by time.

Ch. of San Salvatore; erected, as appears by an inscription on the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, and since partly altered. On either side of the principal doorway are figures of St. Michael the Archangel and King David, as defenders of the Church. According to a very old tradition, Catiline was buried on this spot.

Amongst the remaining objects of interest in Pistoia the following may be noted: *Ospedale del Ceppo*, an ancient hospital, founded in 1218. The building has been modernised; its chapel has been converted into a ward for the sick, and many of the works of art belonging to the establishment alienated or destroyed. Its present pride is the frieze of coloured earthenware by *Giovanni della Robbia*, assisted by his brothers *Luca* and *Girolamo*, about 1535. It represents the seven works of mercy: clothing the naked; — hospitality to the stranger; — tending the sick;—visiting the prisoner;—burying the dead;—feeding the hungry;—comforting the afflicted. Friars, in white garments and with black scapularies, are represented as fulfilling all these offices. There are also some good groups, surrounded by handsome festoons of flowers and fruits, in circular lunettes under the frieze, by *L. della Robbia;* the Annunciation, the Salutation of the Virgin, &c.; they bear the date of 1525. If the traveller has arrived from beyond the Alps, this will be the first La Robbia

work which he will have seen, for there are few specimens to be found out of Tuscany.

The *Palazzo Vescovile* (near the Lucca gate), the present episcopal palace, was built in 1787, when the see was filled by the great and much calumniated reformer of ecclesiastical and monastic abuses in the last century, *Scipione Ricci*. It is a handsome building, in a good Italian style, and was designed by the Pistojese architect, Ciardi.

Palazzo Panciatichi, now *del Balì Cellesi* (near S. Giov. Evangelista), of the 16th century; a memorial of one of the most powerful families of mediæval Pistoia.

Palazzo Cancellieri, another building of the same description. It was from the dissensions between two branches of this family that the factions of the *Bianchi* and the *Neri* arose in the year 1296. The Cancellieri were Guelphs; and for some little time both the derivative factions called themselves of that party. But the *Neri* became ultra, whilst the *Bianchi* veered about into very moderate Guelphs, with a Ghibelline tendency.

Biblioteca Fabbroniana, an excellent library, founded by Cardinal Fabbroni. There are some valuable ecclesiastical manuscripts in it.

Biblioteca Fortiguerra, bequeathed by the cardinal of that name to his native town, contains about 12,000 volumes, chiefly on legal subjects. It has a few MSS.; amongst others, a Homer, of the 12th century. It is placed in a large room in the college, and is open to the public daily.

Pistols were first manufactured in *Pistoia la ferrigna*, where the manufacture of articles in iron, once so celebrated, is still carried on. But the Pistojesi no longer are distinguished for the fabrication of the weapons whose appellation is derived from their city. Musket-barrels and tolerable cutlery are, however, still manufactured. Great quantities of nails are made, and the persons employed in the trade form, as it were, a separate race, of a brave and determined character, and have always played a part in every popular movement. A good deal of iron wire is also made here, and there is a manufactory of agricultural implements. There are also two celebrated organ-builders, and some makers of other musical instruments.

About a mile beyond the town, on the rt. of the road leading to Bologna, is the *Villa Puccini*, which will be worth a visit: the grounds are handsomely laid out, and the situation agreeable. In the principal Casino are some works of art and productions of modern painters illustrative of Italian history: of the former a beautiful group of Orphan Children, by Pampaloni, with the following touching inscription:—

"Furono figli,
Adesso non rimane loro che la speranza di Dio."

In one of the halls is preserved the sword of Castruccio, presented to the late owner, with a patriotic letter, by the celebrated writer Guerazzi.

The owner of these beautiful grounds left them and all his property to support an Orphan Asylum and other charities in his native city.

[There is a carriage-road over the Apennines from Pistoia to Modena (*Handbook of N. Italy*, Rte. 51), made by the Grand Duke Leopold I., in 1784, passing through *S. Marcello*, *Pieve a Pelago*, and *Paullo*. The distance is about 90 m. It is well laid out, and in fair repair on the Tuscan side; but, on crossing to that of Modena, an immediate change is visible, and it becomes rough and neglected. There are no post-stations on it, and the inns are very indifferent. Carriages run daily between Pistoia and S. Marcello (the distance is called 18 m.), but it will be more easily reached from the rly. stat. at Pracchia (6 m.). *S. Marcello* is a thriving town with several paper-mills. There is an excellent carriage-road from S. Marcello to the Baths of Lucca, of 15 m., down the valley of the Lima. From S. Marcello to the summit

of the Abetone pass is 13 m., and thence to Pieve a Pelago 8 m. The road crosses the Lima, the stream which runs by the baths of Lucca, at a small village called Ponte di Lima. The former frontier between Tuscany and Modena is marked by two pyramids. A milestone, close to the frontier, is marked 59 m. to Modena. Before reaching *Pieve a Pelago* the small town of *Fiumalbo* is passed on the rt. It contains an indifferent inn. The Posta at Pieve a Pelago is a wretched place. Of *Barigazzo*, 8 m. beyond, the same may be said. At *Paullo*, called also *Pavullo*, which is 16 m. farther, the Posta is somewhat better. About 10 m. before reaching Paullo (which is 30 m. from Modena) the road becomes very bad. The descent to the plain is long, but nowhere steep. Part of this road is carried along the ridge of a spur of the Apennines, with a deep glen on each side. The view hence across the plain, with a foreground of wooded and cultivated hills, and studded with churches, castles, and towns, is very beautiful. At about 12½ m. from Paullo, on the rt. hand, at *Montardoncino*, is an inn, a single house, said to be tolerable; and near *Maranello*, 18 m. from Paullo, on the l., just before crossing a small bridge, is another, with three or four tolerable rooms.

It has by some been considered probable that it was by this pass, then unknown to the Romans, that Hannibal crossed the Apennines, when he outmanœuvred the Roman generals, posted at Lucca, Arezzo, and Rimini, and advanced into Etruria, previous to the battle at Thrasymene; but it is more likely that the Carthaginian general entered Etruria by Pontremoli and the Cisa pass, which the road between that town and Parma now crosses.] (See *N. Italy*, Rte. 43.)

PISTOIA TO FLORENCE.

Trains start from Pistoia to Florence 6 times a day in summer, and 4 in winter, performing the journey in an hour. The Railroad runs parallel to the old post-road, through a lovely country, at the foot of the last declivities of the Apennines.

Besides the railway there is a good carriage-road through Brozzi and San Donato.

8 kil. *San Piero* Stat., near the base of the hills, in a fertile district. [About 2 m. to the l. of this station is the castle of *Monte Murlo*: it will repay the pedestrian for a visit: he can proceed there by a good road, and from thence to Prato, along the base of Monteferrato, where, if geologically inclined, he will find much to interest him. The castle of Monte Murlo is celebrated in Tuscan history as the scene of the last attempt of the partisans of the expiring republic to upset the power of the Grand-ducal Medicis. In 1537, the republicans, led by Baccio Valori and Filippo Strozzi, were surprised in this stronghold by the grand-ducal forces. The castle, a good specimen of the military architecture of the period (13th century), now belongs to the Count della Gherardesca, the descendant of the ill-fated Conte Ugolino.]

5 m. PRATO Stat. Pop. 11,370. (*Inn:* La Posta.) A pleasant town, surrounded by high walls, at the opening of the mountain-valley of the Bisenzio into the plain of the Arno, and of which the principal ornament is the group of the *Duomo*, with its campanile, and the buildings surrounding the square in which it stands.

The *Duomo* is of the 12th and partly of the 15th century. The façade was completed about 1450. Within and without the building is inlaid in stripes of black and green serpentine, from the neighbouring quarries on Monteferrato, alternating with greyish limestone. From one corner of the façade projects the celebrated pulpit, or balcony, by *Donatello*, and from which the relic preserved in the church, the *sacra cintola*, the girdle of the Virgin, was exposed to the veneration of the multitude. In the seven compartments of bas-reliefs he has sculptured beautiful groups of

little angels sporting, dancing, and playing on musical instruments. He was paid 25 florins of gold for each compartment. Over the principal doorway is a good specimen by *Luca della Robbia*, the Virgin between St. Stephen and St. Lawrence.

Within, some of the windows of the choir are pointed; these, with the columns and capitals of the E. end, were executed about 1320, when this part of the church was enlarged by *Giov. Pisano*. The rest of the interior, including the columns of serpentine and the arches of the nave, belongs to the original structure of the 12th century. There is a fine painted-glass window. The paintings by *Fra Filippo Lippi* in the choir are the most valuable of his works. They have been carefully restored by *Marini*, an artist of Prato. The compartments representing the Exposition of the Body of St. Stephen, with many figures, evidently portraits, and Herodias dancing before Herod, are the best. Opposite are the Benediction of St. Stephen and his Interment. In the latter are introduced two fine figures—a bishop reading the service, and another figure with a red *beretta*: one of these is said to be the painter, and another his disciple *Fra Diamante*. Other compartments continue the history of St. Stephen. The crucifix of bronze, on the high altar, is by *Pietro Tacca*. The chapel of the *Sacra Cintola* (first on the left) is separated from the nave by a bronze screen curiously engraved and chiselled, from the designs of *Brunelleschi*. This chapel is covered with frescoes, by *Agnolo Gaddi* (about 1395). "The frescoes fill the spaces at both ends of a long central aisle, the central ceilings of two transepts, and the vault of the arch leading into the building. This arch, opening at one end of the aisle, is surmounted internally by a fresco, which represents the expulsion of Joachim from the Temple, and the comforting visit of the angel. The [illegible]nds of the transepts, to the spectator's [illegible] he enters, are divided into three [illegible]ses, each of which contains an episode in the Virgin's life: in the two lunettes, the meeting of Joachim and Anna, and the birth of Mary; in the next course, the presentation in the Temple, and the marriage of Joseph and Mary. In the lowest course are the Annunciation and the Nativity. The end of the aisle opposite the entrance is decorated, in the lunette, with the coronation of the Virgin, and below, in a double course, with the death of Mary, her ascension, and the gift of her girdle to St. Thomas." The legend is, that this relic was given to St. Thomas at the beginning of his mission, and remained in the East in the care of his descendants until the 11th cent., when a merchant of Prato, going on a pilgrimage to the Holy Land, became the suitor of the daughter of the priest who possessed the treasure. He obtained the girdle with his bride, and reaching Prato (represented by the artist as a seaport) placed the relic in a box beneath his bed, from which he was removed every night by angel-hands and laid on the floor. For fear, however, lest the relic should be stolen, he submitted to this until his death, when he consigned the girdle to a priest, on condition that it should be always kept in his native town. It was placed here in 1395. The subject of this legend is represented in the end of one of the transepts to the rt. of the principal entrance. In the lunette is the marriage of Michele, and the transfer of the girdle. In the next lower course, the landing at Prato and the angels removing Michele from the bed. In the lowest course, the death of Michele and the procession of the relic. In the last lunette, the Saviour in the act of benediction. In the vault of the entrance are the twelve apostles in medallions, in the diagonals of the first transept the four doctors of the Church, and in the second transept the four Evangelists. On removing the whitewash in some other of the chapels frescoes of the school of Giotto have been discovered. The small statue of the Virgin, on the altar, is by *Giov. Pisano*. Above the door of the

sacristy is the monument of Carlo de' Medicis, natural son of Cosimo Pater Patriæ, and dean of this church, by *Vicenzio Danti*, 1566. Over the principal door is a fine picture of the Virgin giving the *Cintola* to St. Thomas, by *Ridolfo Ghirlandaio;* and in side chapels the Guardian Angel, by *Carlo Dolce;* St. Peter of Alcantara, by *Mehus.*

The circular pulpit, by *Mino da Fiesole*, assisted in the relief sculptures by *Rossellini*, is in a beautiful Cinque-cento style. It rests upon a curious base of sphinxes with serpents' tails. The Martyrdom of St. Stephen is the best compartment: that of the Decollation of St. John the Baptist is unfinished—left so, it is supposed, in consequence of the death of the artist.

The campanile, in the Italian-Gothic style, with 4 remarkably large Perp. windows in the upper story, is attributed to *Giov. Pisano.*

The *Ch. of S. Francesco.* In the Gothic chapter-house have been recently rescued from whitewash several frescoes by *Nicolo Gerini*, and his pupils, 14th centy.—interesting, but much damaged; amongst which are a large Crucifixion with several saints, and subjects from the life of St. Matthew, in one of which the apostle is represented in priest's vestments celebrating mass at an altar with images placed upon it. Over the door are four saints, and an inscription with the artist's name. The Evangelists are depicted on the vault, and incidents in the life of St. Anthony the Hermit on one of the walls.

The *Ch. of La Madonna delle Carceri*, begun in 1492, from the designs of *Giuliano di San Gallo.* It is in the form of a Greek cross, with a beautiful centre cupola. The handsome high altar is by his brother *Antonio di San Gallo.*

The *Palazzo Pretorio*, formerly *del Popolo*, has been converted into a prison. This building was originally the Palace of the Guelph family of *Guazzagliotri.*

There is a small collection of paint-

ings, the *Galleria Municipale*, brought from suppressed churches. Worthy of notice are Nos. IV. and VI., a Virgin enthroned and several Saints, by *Giovanni da Milano.*

A good deal of coarse woollen cloth is manufactured at Prato; there are several manufactories of red Turkish caps for the Levant market, for which Prato has long been celebrated; and a large establishment belonging to the London house of Vyse and Co., for the preparation of straw plait, which is made chiefly in their houses by the peasantry of the surrounding country, of whom 3000 are said to be employed by V. and Co. alone.

The *Collegio Cicognini*, with a fine Italian front, was formerly in the hands of the Jesuits. Since their suppression it has become a college for laymen, having a clergyman for its rector or head.

[The geologist will find much to attract his attention in the vicinity of Prato. 3 m. N.W. of the town is the group of serpentine hills of *Monteferrato*, one of the best localities in Central Italy for the study of this class of eruptive rocks, and of the metamorphism produced by them on the surrounding stratified deposits. The road to Monteferrato passes out of the Bisenzio gate, near the railway station. 1 m. beyond this, another on the l. leads to the foot of the principal peak, where the contact of the serpentine limestone and sandstone, the latter converted into red jasper, may be well seen. Crossing from here to Figline, about a mile farther to the N.E., will be seen the Diallage rock, in which extensive quarries are opened above the village; and along the base of the hill frequent metamorphisms of the secondary strata into jasper. The diallage rock (*granitone*) is much employed in Tuscany for mill-stones. Higher up the hill are the quarries of serpentine (Verde di Prato), so extensively used as black marble in the construction of the mediæval churches of Florence, Pistoia, Pisa, &c. A walk of an hour across the hill of *La Ceretta* leads from Figline to the cop-

per-smelting works of La Briglia in the valley of the Bisenzio, well worthy of a visit. The ores are brought from the mines of La Cava, near Monte Catini, W. of Volterra. The establishment, belonging to Messrs. Sloane and Hall, English gentlemen, is very prosperous, and produces nearly 300 tons of metal annually. A good carriage-road of 4 m. along the rt. bank of the Bisenzio will bring the tourist back to Prato.]

The walls of Prato are fine: the *Castello dell' Imperatore* was built by the Ghibellines for the purpose of supporting the cause of Frederick II.

There are two carriage-roads from Prato to Florence, the most interesting through Sesto, Quinto, Quarto, to Ponte a Rifredi, passing under the hills, and near the Villa of La Petraja, celebrated for its flower-gardens; and the other by *Campi*, a flourishing borgo on the river *Bisenzio*. Campi has a fine old machicolated castle. The *Casa del Comune* is curiously carved with the armorial bearings of the magistrates. The church of *S. Crespi*, of the 12th century, has been disfigured by white-wash and alterations, so that its original features can hardly be discovered; but since the opening of the Rly. few persons will follow either of these routes.

The Railway Stations between Prato and Florence are the following:—

5 kil. *Calenzano* Stat.

3 kil. *Sesto* Stat. Near this on the l. is La Doccia, a villa of the Marquis Ginori, annexed to which is an extensive china manufactory. The hill at the base of which it stands is the Monte Morello, the highest peak (2812 Fr. ft.) in the neighbourhood of Florence.

3 kil. *Castello* Stat., near the Villa of La Petraja.

2 kil. *Rifredi* Stat.

4 kil. FLORENCE. The general Railway Stat. is just within the walls, and behind the church of Santa Maria Novella.

ROUTE 79.

LEGHORN TO FLORENCE, BY PISA, PONTEDERA, AND EMPOLI—RAIL.

Leghorn to	KIL.	M.
Pisa	19	12
Navacchio	26	16
Cascina	31	19
Pontedera	39	24
La Rotta	42	26
San Romano	50	31
San Pierino	56	35
Empoli	65	40
Montelupo	72	45
Signa	83	51
San Donnino	87	54
Florence	98	61

5 trains daily: by ordinary in 3 h.; by express, at 9.20 A.M., in 2¼. The station at Leghorn is now outside the Porta San Marco.

LEGHORN, Ital. LIVORNO. *Inns:* Hôtel Vittoria e Washington, kept by De Vecchy, a very obliging person, situated in a large palace near the landing-place; clean, well managed, and reasonable as to charges; with a good table-d'hôte: its situation is central and convenient for those who are taking sea-baths, or landing from and going on board steamers; the front windows command a fine view over the sea, embracing the Islands of Gorgona, Capraja, Elba, Sardinia, and Corsica.—H. du Nord, also good.—Pension Suisse, or Grande Bretagne, kept by Poli, second-rate, but fair. Leghorn being a fashionable bathing-place, families will be able to make arrangements at the different hotels, for apartments and board, at perhaps as economical rates as in private lodgings. The Vittoria e Washington can be recommended in this respect.

Boarding-house.—Mrs. Robertson's, in the Villa Franco, well spoken of; terms 50 lire per week.

The *Anglo-American Hotel*, No. 20 Strada del Passeggio—kept by Leopoldo Foccacci,—recently established and much recommended; it is situated outside the town at a distance of nearly ½ m. from the Porta al Mare, or Sea Gate; it faces the sea and the prome-

nade, and is within 3 or 4 minutes' walk of the Giardino a Mare—and the excellent and attractive bathing establishment belonging to Sigr. Vicenzo Pancaldi. There is also a table-d'hôte, and Signor Foccacci gives board and lodging *en pension* at rates varying according to the season of the year.

Caffè Restaurant.—Stabilimento La Vittoria, in the Piazza d'Armo—very much frequented for luncheons, as well as ices, confectionery, pastry, &c.

Cafés.—Guerrazzi and La Minerva, in Via Vittorio Emanuele—the latter much frequented by Greeks and Levantines. Della Posta, opposite the Post-office.

Restaurants.—Il Giappone, the best; Il Falcone, fair; La Pergola,—all in the Via Vittorio Emanuele—otherwise Via Grande.

Steamers.—Since the withdrawal of the boats of the Messageries Maritimes de France, there is no *direct* service between Leghorn and Marseilles.

The rival lines of Messrs. A. & L. Fraissinet, of Marseilles, and of Messrs. Valery Frères et Fils, of Bastia and Marseilles, have departures for Marseilles, *viâ* Genoa or Bastia, and for Naples, calling *en route* at Civita Vecchia.

Messrs. Fraissinet start their boats, carrying mails for France, from Leghorn for—

Genoa, Marseilles, and Cette, on Tuesdays and Fridays, at 7 P.M.

Civita Vecchia and Naples, on Tuesdays and Fridays, at 4 P.M.

Bastia and Marseilles, on Tuesdays, at 10 P.M.

Bastia, Nice, and Marseilles, on Fridays, at 10 P.M.

The boats of Messrs. Valery Frères et Fils also leave Leghorn for—

Genoa, Marseilles, and Cette, on Mondays and Fridays, at 7 P.M.

Bastia and Marseilles, on Wednesdays, at 7 P.M.

Civita Vecchia and Naples, on Tuesdays and Fridays, at 4 P.M.

The fares to Marseilles by the Bastia boats are, including table, 60 frs. 1st class; and 40 frs. 2nd class. The passage to Bastia is about 5½ hrs. The departures are regular, and the conveyance to Marseilles economical, as Messrs. Valery make the same charges by their boats *viâ* Genoa.

The Italian postal steamers of Messrs. *Peirano, Danovaro, and Co.*, of Genoa, leave Leghorn for—

Genoa, on Sundays and Wednesdays at 11 P.M., and on Saturdays at 10 A.M.

Naples *direct*, on Tuesdays and Saturdays, at 10 P.M.

Civita Vecchia and Naples, on Thursdays, at 10 P.M.

The fares are as follow:—Genoa, 1st class, 22·05 lire; 2nd class, 15·05 lire. Civita Vecchia, 1st class, 25·05 lire; 2nd class, 15·05 lire. Naples, 1st class, 48·05 lire; 2nd class, 30·05 lire.

The Italian postal steamers of the Rubattino Company leave Leghorn—

For Bombay, on the 25th of every month, at noon.

For Alexandria on the 6th, 16th, and 26th of every month at 5 P.M., calling *en route* at Naples and Messina.

For Cagliari and Tunis, every Friday, at 11 P.M.

For Cagliari, calling at Terranuova and Tortoli, every Tuesday, at 3 P.M.

For Civita Vecchia, Maddalena, and Porto Torres, every Monday at 6 P.M.

For Bastia and Porto Torres, every Sunday, at 10 A.M.

For Porto Torres *direct*, every Thursday, at 3 P.M.

For Porto Ferraio and Tuscan Archipelago, every Sunday, at 10 A.M., and Wednesday, at 8 A.M.

For Genoa, every Monday, Wednesday, Thursday, and Saturday, at 11 P.M.

The Italian postal steamers of Messrs. Florio and Co., of Palermo, leave Leghorn—

For Genoa, every Sunday, at 9 A.M.

For Civita Vecchia and Palermo, every Wednesday, at 9 P.M.

The times given above should be compared with the local time-tables, as they are occasionally altered.

Passports and Port Regulations for Passengers. — Travellers arriving by steamers must remain on board until the captain has made his declaration, the health officers their inspection, and the police their inspection of passports. Travellers embarking at Leghorn for a foreign port, must in some cases obtain the visa of the Consul of the country to which they are proceeding. The fee for a French visa is 10 frs., and when required, the passports must be delivered at the office of the steamer on taking places, and before going on board. The traveller may save himself the trouble attendant upon procuring the different signatures by a trifling fee to the *commissionaire* of his hotel; but, as a general rule, British subjects travelling in France, Italy, Austria, Switzerland, Belgium, and Germany, do not require passports.

Boatmen.—The tariff for each passenger conveyed from the steamer to the landing-place nearest to the hotel, is 1½ lira with luggage, or 1 lira without luggage.

Porters or *Facchini.*—By a police tariff (Aug. 20, 1865) the remuneration of porters has been fixed by the authorities:—For carrying a passenger's luggage from the landing-place to any part of the town or to the rly. station, when it does not consist of more than a trunk, sac de nuit, and hat-box, 1 fr.; for a single trunk or portmanteau, 80 c.; for a sac de nuit, 40 c.; for a hat-box, 20 c.

Consuls.—British Consul, Alex. Macbean, Esq., 12 Via della Madonna; United States' Consul, Jay T. Howard, Esq., 21 Via degl' Elisi.

Physician.—Dr. A. Marlin, 1 Via del Porticciuolo, 4th floor—to be heard of also at the British and French Consulates. He speaks French.

Divine Service.—The English ch. is the oldest in Italy, and its registers of births, marriages, and deaths, date from 3rd December, 1707. The foundation stone of the present building was laid on the 28th June, 1838, the Coronation-day of Her Majesty Queen Victoria—and it received consecration under the title of "St. George the Martyr," in 1844, at the hands of the Bishop of Gibraltar. Service on Sundays at 11 A.M. and 3 P.M. Chaplain, the Rev. Henry J. Huntington, B.A. There is also a Scottish Free Church in the Via degl' Elisi, where the Presbyterian service is performed every Sunday at 11 A.M. and 3 P.M. by a resident minister, the Rev. Robert W. Stewart, D.D. The Swiss and German Protestants have also built a commodious church near the Piazza Cavour.

Custom-house Regulations.—The introduction of articles forming objects of government monopolies is forbidden. Tobacco in every shape, salt, and playing-cards are rigorously searched for, and all luggage is examined by the Custom-house officers on landing. As in all other Italian towns, the octroi guards stationed at the gates of Leghorn are free to exercise the right of opening trunks or packages, with a view to exacting octroi duty on all consumable articles which may be brought into the town.

Hackney Coaches ply in abundance. Charges—by the hour, 1 fr. 70 c., with an additional charge of 40 c. for each portmanteau, and 10 c. for smaller parcels; for the course inside the walls, 85 c.; and to the Rly. Stat. 1 fr. without luggage; carriages with 2 horses, 1-3rd additional, and 1-3rd more between 6 P.M. and 6 A.M.

Omnibuses ply regularly between the rly. terminus and the principal streets.

Baths.—Leghorn has been for many years a fashionable bathing-place: five bathing establishments have been fitted up beyond the Porta al Mare, on the road to *Ardenza* and *Antignano*. There are also baths with a sandy bottom, outside the Fortezza Vecchia, to the rt. or north of the port, to which the charge for a boat, to convey bathers to and fro, is 1 lira. The hotels generally have boatmen attached to them, with fixed charges. The bathing-season is from the 3rd week of June to the end of August.

A handsome range of buildings, called *Casini dell' Ardenza*, consisting of some twenty houses facing the sea, was erected by a company, at about 2 m. distance from Leghorn—to be let as furnished lodgings. Owing to the dissolution of the company, these houses have now become private property, but many of them continue to be let for the season, and there is a tolerable restaurant on the premises, with ballroom, &c. An omnibus runs between the Casini and Leghorn several times a day.

Booksellers.—Acconci and Giaconelli, No. 1 Via della Tazza, and Raffaelli Giusti, No. 1 Piazza del Picchette, and 53 Via Vittorio Emanuele.

News-room, in the Piazza d'Arme, next building to the Prefecture, with the principal English, French, German, and Italian papers.

Shops.—The principal are in the Via Vittorio Emanuele (or, as it is more commonly called, *Via Grande*). At Dunn and Malatesta's, No. 11 Via Vittorio Emanuele, will be found most articles of English hosiery, mercery, perfumery, wines, pickles, and a large stock of old Italian and Flanders lace; D. Sweeny and Co., No. 10 Scali d'Azeglio, clothiers, hosiers, and outfitters, have a large and varied assortment of English articles. Girolamo Costa, No. 7 Via Vittorio Emanuele; Cosimo Mancini, No. 30, Piazza d'Arme; Francesca Dalli, No. 1 Via San Francesco; and Madame M. Aloisi, No. 5 Scali d'Azeglio, are all recommended for articles of fashion and ladies' dress, &c.

Coral Ornaments are extensively manufactured here. The coral fishery is largely carried on from the port, several large feluccas being despatched every year to the coast of Barbary, chiefly to La Cale and Biserta, W. of Tunis. The Tuscans share to an almost equal amount in this trade with the Genoese and Neapolitans.

Mineral Waters.—The Mineral Baths called Puzzolenti, 2 m. outside the Porta Fiorentina, are sulphureous, and said to be very efficacious in cutaneous and rheumatic affections. The mineral springs at the foot of Monte Nero contain a large proportion of salts of magnesia, and are much frequented for drinking in the summer months.

Leghorn has been greatly enlarged of late years, by levelling many of the old fortifications and including the suburbs within new walls. According to the census of 31st December, 1871, the inhabitants of Leghorn numbered 80,948. The population of the remainder of the commune, or municipality, of Leghorn, amounted to 16,148, making together 97,096 souls, of whom 91,302 were Roman Catholics, 925 Protestants, 4,158 Jews, and 711 Greeks, Turks, freethinkers, &c. Some of the Jews and Greeks are amongst the most opulent of the inhabitants. As a seaport it ranks after Marseilles, Genoa, Trieste, and Smyrna. The accommodation for shipping having become insufficient, especially for vessels of a large draught of water, which were obliged to discharge their cargoes in the roads, the late Government undertook the construction of a new harbour, under the direction of the eminent French engineer, M. Poirel. It is situated S. of the old one, under the great lighthouse, and consists of a large area, protected on the W. by a semicircular breakwater or jetty: it is now completed, and capable of receiving ships of large tonnage, even ships of war, protected from the prevailing winds and heavy swell.

The historians of Tuscany have endeavoured to trace the existence of Leghorn to the time of the Romans. It was a place of some importance in the 14th centy., but it owes its present prosperity to the wisdom of Ferdinand I., who (following the plans of his father and grandfather) may be considered as the real founder of the city. The first stone of the new walls was laid by Francesco I. on the 28th of March, 1577, but they had not made much progress at his death. Most of the public buildings were erected by

Ferdinand I., or about his time. A few years before (*i.e.* in 1551) the population amounted to 749. He invited inhabitants of every nation and creed,—Corsicans who were discontented with the government of Genoa; Italians of other states seeking to escape the tyranny of their respective governments; Roman Catholics who withdrew from persecution in England; and new Christians,—that is, forcibly converted Moors and Jews,—as well as Jews who adhered to their religion, then driven from Spain and Portugal by the cruelty of Philip II., animated and assisted by the Inquisition. But above all others, the inhabitants of Provence, and the traders of Marseilles, who were suffering from the war then wasting France, crowded to Leghorn. When, too, Philip III., by the edict of Valencia (22nd September, 1609), expelled the Moors from Spain, "whose valleys were, in their industrious hands, as another garden of Eden," Cosimo II. invited over 3000 of the exiles, in the hope that their great agricultural skill and industry would fertilize the unwholesome *maremma*, or marsh-land, near Leghorn. They were, however, found to be such turbulent subjects, that they were mostly afterwards shipped off to Africa. To these measures the present commercial prosperity of Tuscany is in a great measure owing, so that Montesquieu called Leghorn the *chef-d'œuvre* of the Medicean dynasty. The Jews have not increased in proportion to the rest of the population, still a large proportion of the trade is in their hands.

As might be anticipated from its history, Leghorn possesses few interesting objects of art.

The *Torre del Marzocco*, or *Torre Rossa*, is almost the only monument of the age of the Republic. It derives its first name from the *Marzocco*, or lion, placed upon it as a weathercock; and its second from the colour of its walls.

The *Duomo* is interesting, in consequence of the façade having been designed by Inigo Jones. The present handsome Doric portico was erected a few years ago by the Grand Duke Leopold II. The paintings in the vault are by *Ligozzi*. This church was originally only parochial, the episcopal see being of recent foundation.

La Madonna.—Here are two good pictures by *Rosselli* and one by *Il Volterrano.*

Every religious sect is permitted to have its place of worship. The English church is regularly served by a resident chaplain. The old *British Cemetery* contains several interesting tombs, amongst others those of Smollett and of Francis Horner; it contains tombstones of the year 1594, and continued to be used till the 31st December, 1839, when in consequence of the enlargement of the town, it was, as a sanitary measure, placed under interdict. It had been until of late years the burying-place of all our countrymen who died in Tuscany and Lucca, and indeed for many of those who died at Rome, there having been no other Protestant burying-ground in Italy before the present century.

The Greeks have two churches, one for those who are united to the Church of Rome, and the other for the Orthodox, *i.e.* those who acknowledge the supremacy of the Patriarch of Constantinople. The ceremonies are nearly the same in both; and travellers who are not going to Venice or to Rome should take the opportunity of witnessing their service. The Orthodox Ch., in Via Dietro S. Antonio, is the better of the two, and has some curious Greek paintings of saints, mostly on copper. Some of the priestly vestments, books, lamps, &c., gifts of the Emperor of Russia, are very handsome. Of late years the Greek population has increased, and some of the most wealthy merchants of Leghorn now belong to that nation.

The *Jewish Synagogue* is richly ornamented with marbles, and is also an object of curiosity.

The *Palazzo Lardarel*, a splendid edifice, built by the late Count Lardarel

in a situation a very few years since occupied by corn-fields, contains a gallery of pictures and statues. The interior decorations by modern artists are rich. Near here is

The *Great Reservoir*, from which the town is supplied with water. It was built by Ferdinand III., in the form of similar edifices of the ancients—a large underground basin, covered over with a roofing in which are pierced openings to admit the air and light, so that the water is preserved clean and clear; this roof is supported on numerous pillars, like those in the Piscina Mirabilis near Baiæ, and the Sette Sale on the Esquiline at Rome. This cistern can contain a supply for 40 days, the water being conveyed by a subterranean canal from the hills on the S.E.; it is now one of the principal sights at Leghorn.

The *Piazza di Carlo Alberto*, a large new square, has statues of the Grand Duke Ferdinand, and his successor Leopold II.

On the side of the port is the statue of Ferdinand I. de Medicis, by *Giovanni dell' Opera*, a good work. At the corners of the pedestal are four Turkish slaves, in bronze, by *Pietro Tacca*, modelled from a father and three sons taken by the galleys of the Order of St. Stephen at the battle of Lepanto.

The three *Lazzarettos* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, are all remarkable buildings of their kind. Each was intended for a separate class of vessels, distinguished according to different degrees of danger of contact. The first was for those which arrived with a clean bill of health; the second, for those which were what would be called in the East compromised; the third, for vessels with a foul bill: or, as it is expressed in the Italian, according as the *patente* was *netta*, *tocca*, or *brutta*. The only one of these lazzarettos which is now in use as such, is the second, or *San Jacopo*, and vessels with foul bills of health are now ordered off to *Varignano in the Gulf of Spezzia—the only first-class lazzaretto now in this part of Italy.*

The monastery of *Monte Nero*, upon a hill near the city, is worthy of a visit. The hill is covered with villas of the rich Livornese, and presents a pleasing prospect in the view from the roads and town of Leghorn. The monastery guards, in a richly decorated temple, a celebrated picture of the Virgin, which is said to have been venerated by the people of Leghorn for 500 years: "con gran frutto e grandissima divozione." It is one of the many similar works said to have found their way miraculously to the places they now occupy. It is agreed by all writers on the subject that the present picture sailed by itself, in the year 1345, from the island of Negropont to the neighbouring shore of Ardenza, where it was found by a shepherd, who, by the direction of the Virgin, carried it to the spot where it now is. It is 7 ft. 7 in. high, and 4 ft. 9 in. wide, is painted on canvas glued to panel, and represents the Virgin and infant Saviour, who holds a string which is tied to a small bird. The *view*, seaward and inland, from the hill above the monastery is very fine.

The aqueduct, which, where it crosses the valley, is upon arches, supplies the city with water brought from *Colognole*. It was erected in 1792.

16 kil. PISA Stat. See Rte. 76.

FROM PISA TO FLORENCE—RAIL.

On leaving Pisa we enter a very beautiful and highly cultivated country. The fields are generally not large. The vines festoon on trees; the intermediate spaces being laid out in wheat and Indian corn; and every opening shows a charming view in the distance. The railway from Pisa to Florence runs close to the old post-road as far as Montelupo.

6 kil. *Navacchio* Stat. The Pisan hills, crowned by the peak of La Verrucca, and the Arno flowing at their base, form beautiful objects in the landscape on the l.

4 kil. *Cascina* Stat., a cheerful small

town near the Arno. Portions of the church and baptistery are perhaps as early as the 10th century. A desecrated chapel of St. John the Baptist, now a wine-store, is covered with frescoes by *Martino da Siena* (1386), but sadly injured. Here, in 1364, the Pisans sustained a signal defeat from the Florentines upon the feast of San Vittorio, July 28; and thenceforth that day became a national festivity among the victors. 1½ m. from here are the hydraulic works of *La Botte*, made to drain the Lake of Bientina, by carrying its waters beneath the bed of the Arno.

8 kil. *Pontedera* Stat. (*Inns:* Grand Albergo; Ancora d' Oro; both very indifferent), a large village near the junction of the Era with the Arno, with a population of 3400, in the richest part of the lower Val d'Arno. The church was built in 1273. Here the road to Volterra turns off to the southward, and this is the best point from which the interesting country round that town can be visited, including the copper-mines of Monte Catini, and the boracic acid Lagoni beyond Pomarance. A diligence leaves Pontedera 3 times a week, Tues., Thurs., and Sat., for Volterra, on the arrival of the early trains from Florence and Leghorn, performing the journey in 6 h.; fares 8 pauls (places in it had better be secured beforehand, or at Florence); it returns on the alternate days; carriages may at all times be hired from the Vetturino Gambacorta, who has horses and good vehicles for the excursion. (For a description of this route and of Volterra see Rte. 82.) On leaving the town the Era is crossed on an iron bridge.

4 kil. *La Rotta* Stat., close to the Arno. Between this and the next station a road on the rt. leads to Monopoli, on a hill very abundant in tertiary marine fossils.

8 kil. *San Romano* Stat.

5 kil. *S. Pierino* Stat. The traveller has here on the rt. the range of hills on which so picturesquely stands the town of *San Miniato dei Tedeschi;* a lofty *tower* rises from the highest point of the hill, and forms a very conspicuous object for miles around. (Pop. 2543.) It is celebrated as the birthplace of Francesco Sforza. The Duomo was altered to its present form in 1488; some parts are of the 10th century. In 1775 it was adorned with statues and stuccoes. The title of Marquis of S. Miniato was some years ago granted to an Englishman of Hebrew extraction; this town, like Fiesole, Colle, and Volterra, having the privilege of conferring the rank of nobility on plebeians by inscribing their names in its Libro d' Oro. (See Florence, pp. 101 and 114.)

All along this portion of the road from S. Pierino the characteristic features of the Val d'Arno prevail; fields, bordered with trees, principally elms, on which the vines are trained, a rich landscape, bordered by undulating hills.

5 m. *Empoli* Stat. (*Inn:* Locanda del Sole, tolerable), a thriving town, with a population of 6500, situated in the centre of the lower valley of the Arno, one of the most fertile provinces of Tuscany. Its narrow streets, over which the ancient houses project upon their timber machicolations, swarm like a beehive; it looks as if every trade were carried on in the open air. Had the proposal made in the first meeting, or "*parliament,*" of the Ghibelline chieftains in 1260, held in this place after the battle of the *Arbia*, prevailed, Empoli would have become the capital of the Florentine state. In this memorable conflict, described by Dante as

> "Lo strazio e 'l grande scempio
> Che fece l' Arbia colorata in rosso,"

the power of the Guelphs seemed completely annihilated, and all who belonged to their party—nobles and popolani, women and children—fled from Florence, and took refuge at Lucca and Bologna. It was then suggested that, in order to root out the hated faction, Florence should be razed to the ground, and the seat of government transferred hither; and this would have been carried into effect,

had not one man opposed it, *Farinata degli Uberti.* "Never," exclaimed he, "will I consent that the dear city which our enemies have spared shall be destroyed by our own hands. Were I the last of the Florentines, I would die a thousand deaths to defend her walls." So saying, he quitted the assembly; but his voice prevailed. Dante was born five years after the battle of the Arbia: his meeting with Farinata furnishes one of the finest passages in the 'Inferno' (Canto X.). In his last words to Dante, Farinata exults in the good deed which he had performed:—

"Poi ch' ebbe, sospirando, il capo scosso,
A ciò non fu' io sol (disse), nè certo
Senza cagion sarei con gli altri mosso:
Ma fu' io sol colà, dove sofferto
Fù per ciascun di torre via Fiorenza,
Colui che la difesi a viso aperto."

"Then sighing mournfully, his head he shook;
'Not singly mix'd I in that fray,' said he,
'Nor without cause such part with others took.
But when assembled numbers had decreed
To sweep fair Florence from the earth away,
My voice alone was raised against the deed.'"
WRIGHT'S *Dante.*

The palace in which the parliament of the Ghibellines is said to have been held is yet standing in the *Piazza del Mercato.* The front is painted in fresco; but all about it has a character of a much later date.

The collegiate church, built in 1093, preserves its original façade nearly unaltered. The other parts were altered to their present state in 1738. It contains several good pictures; amongst others, *Giotto,* Sta. Lucia in the Cavern, a fresco.—*Jacopo da Empoli,* St. Thomas.—*Cigoli,* the Last Supper.—*Ligozzi,* the Vision of St. John.—Three excellent specimens of sculpture,—a statue of S. Sebastian by *Rossellino;* the Virgin, a bas-relief, by *Mino da Fiesole;* and the tripod supporting the holy-water basin to the l. of the principal entrance, by *Donatello.* Close to the church is an ancient *Baptistery.* It contains at the altar paintings representing the martyrdom of St. Andrew, attributed to *Ghirlandaio.* The font is of 1447. *San Stefano* (1367), formerly belonging to the Augustinians, retains some good frescoes by *Il Volterrano;* and *Santa Croce* a painting by *Cigoli* of some merit, the Exaltation of the Cross. There is a handsome fountain erected about 1830, in the great square.—Empoli used to be remarkable for its popular sports and games, but all have become extinct, except that on the feast of *Corpus Christi* a *corso* is held in the old national style; with climbing of "mâts de cocagne," and the like, supposed to be the memorials of the festivities practised upon the election of the magistrates of the "League of Empoli," 1260, a confederation comprising twenty-four communities, forming a minor republic under the supremacy of the Florentines.

[The Railroad to Siena (39½ miles) branches off at Empoli: the distance is performed in two hours, up the valley of the Elsa; the Stations being

L'Osteria Bianca.
Castel Fiorentino.
Certaldo, the country of Boccaccio.
Poggibonsi.
SIENA.—(See Rte. 105.)

This rly. affords the quickest line of communication from Pisa and Leghorn to Siena.]

A short distance before reaching Monte Lupo station we pass on the l. *L'Ambrogiana,* a villa built by Ferdinand I. upon the site of one formerly belonging to the Ardinghelli family. It is in a semi-castellated style, with towers at the four angles. Many paintings of flowers and animals, by the two *Scacciati* and *Bart. Bimbi,* were placed here by Cosimo III. Crossing the river Pesa, we reach

8 kil. *Monte Lupo* Stat. The Rocca, or castle, was fortified, according to Villani, by the Florentines, in 1203. On the opposite bank of the Arno is the once stronghold of *Capraja,* also rising boldly upon a hill, with an abrupt precipice of rolled pebbles towards the Arno. The men of Capraja, in alliance with those of Pistoia, sorely annoyed the rising republic of Florence; and the Florentines, according to the fancies of

those times, called the fortress (which stood close to the site of another previously denominated Malborghetto *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat, was to be devoured.

3 m. after leaving Montelupo the railway crosses the Arno for the first time on a massive iron bridge. Here commences the gorge or ravine of *La Gonfolina*, which, for the most part, is only wide enough to allow the river to pass; it is probable it has been opened at a comparatively recent period by some great convulsion of nature, by which the middle valley of the Arno, or that of Florence, was drained of the Lake which filled it. Much engineering difficulty was experienced in carrying the railway through this defile. It runs sometimes quite upon the bank of the Arno. On the hills grow stone pines; and in the ravines between them, and along the gorge in which the river runs, extensive quarries of *pietra serena*, the sandstone so much used in the buildings of Florence, are opened.

The old post-road winds along the opposite side of the river. 2 m. before reaching Signa the railway crosses the Ombrone river, which may be considered to mark the E. extremity of the Gonfolina pass. At a short distance from here, situated in a beautiful position, on one of the last declivities of the Monte Albano range, is the villa of Artemino, formerly a grand ducal residence, lately belonging to our deceased countrywoman, the Marchesa Bartolommei. The surrounding country is celebrated for its wines.

8 kil. *Signa* Stat. (Pop. 6600), the ancient borgo, upon the hill to the l., surrounded by good old walls, still retaining their bold machicolations. It was fortified by the Florentines, in order to guard this road, by the advice, according to the Italian historians, of the English Condottiere Sir John Hawkswood, 1377. This place and the equally populous village of Lastra, on the opposite bank of the Arno, and connected with Signa by a bridge, are the centres of the manufacture of straw plait and straw hats, here carried on to a great extent. The narrow streets are filled with the busy workers. After leaving Signa we cross the river Bisenzio, a considerable stream from the mountains behind Prato. From here the valley widens into an extensive plain.

4 kil. *San Donnino* Stat., near Brozzi, a large village in the centre of a district which is considered as the very garden of the Val d' Arno.

The numerous villas announce the approach to the capital. But smiling as it is during a part of the year, the country round Florence is peculiarly bleak during the spring. Even as late as the middle of March the roads are often whitened with frost, and the sky dark and gloomy. The Railway Station is behind the ch. of S. Maria Novella, and at a short distance from the principal hotels of the capital. Omnibuses to them: fare, with a moderate quantity of luggage, 1 fr.; there are also abundance of carriages: fares, 1 fr. 20 c. for a hackney coach with 2 horses to any of the principal hotels, and 80 c. with 1 horse; 25 c. for every trunk or portmanteau, and 15 c. for every bag or hat-box. Do not allow porters to mount on the carriage at the station.

11 kil. FLORENCE.

ROUTE 80.

BOLOGNA TO FLORENCE. (BY ROAD.)

(About 73 m.)

Bologna to	MILES.
Pianoro	11
Lojano	11
Filigare	11
Covigliaio	8
Monte Carelli	8
Cafaggiolo	8
Fontebuona	8
Florence	8

There are no longer any diligences or post-horses on this route; and in

consequence of the greater facilities of reaching Florence by La Porretta and Pistoia, there are few travellers, and the accommodation as regards inns very indifferent, or none at all.

The only way of performing this journey will be by vetturino, employing nearly 2 days.

BOLOGNA to

11 m. *Pianoro* (*Inn:* La Posta).

11 m. *Lojano.* About this point begins a rapid ascent, presenting fine views.

Just before Filigare we pass through *Scarica l'Assino* (unload the ass).

8 m. *Filigare.* Noble views are commanded from its vicinity: a wild waste of mountains is all around, bleak and bare, but with a finely varied horizon. From some points the Adriatic may be distinctly seen in the sunshine. The road, although not so scientifically constructed as in more recent periods, is still good.

3 m. farther on is the village of *Pietra Mala.* Close to this place some remarkable phenomena are observed. The *Acqua Buja* is a spring, frequently almost dry, between *Monte Beni* and *Montoggioli.* If a lighted match be brought near the surface, the gases exhaled from it immediately take fire, burning with a lambent flame. Half a mile to the eastward are the more extraordinary fires of *Pietra Mala*, which are constantly issuing from a sloping rocky spot, of about 8 ft. across. By a very high wind they are extinguished; at night they may be seen from a considerable distance. The flames, which resemble those of burning spirits, rise to the height of about a foot from the ground. In damp weather they become more luminous. The cause has been well described by *Volta;* the gas emitted is a combination of carbon and hydrogen, resembling a good deal in composition the vapour of spirits of wine or brandy, and is probably produced by the decomposition of the vegetable remains in the subjacent sandstone rock. On leaving Pietra Mala the road passes close under *Monte Beni*, covered with scattered rocks of serpentine, and the *Sasso di Castro.* The height of the mountains is about 4100 ft., but they have an appearance of desolation which conveys an idea of greater altitude.

8 m. *Covigliaio* (La Posta *was* a good inn, and the best sleeping-station between Bologna and Florence). This place is situated in a wild but sheltered spot. To the W. is the Sasso di Castro, to the N. Monte Beni: the rocks protrude everywhere through the scanty soil. 4 m. more of gradual ascent bring us to the summit of the pass of *La Futa* (2990 ft. above the sea). Hence the road descends into the valley of the Sieve.

8 m. *Monte Carelli.* This little town is partly by the road-side and partly on the adjoining heights. There was an Inn, called *Le Maschere*, a single house by the wayside, 18 m. from Florence. Descending still, we arrive at

8 m. *Cafaggiolo*, on the rt. bank of the Sieve. The palace by the road-side was built by Cosimo de' Medici, whose favourite retirement it was. It is an interesting specimen of architecture, with its long-extended, battlemented, and machicolated walls, gateways, and towers, standing in a rich meadow, and the view in the background closed by purple hills. It was enlarged by Cosimo I., but the arrangements of the older palace have been but little altered. After the death of the elder Cosimo, Cafaggiolo became the favourite residence of Lorenzo the Magnificent and of his family: and here the young Giovanni, afterwards Leo X., was educated by Politian. Cafaggiolo, like many of the palaces of the grand ducal Medici, possesses a painful celebrity from the crimes perpetrated within its walls. Here the beautiful Eleanora of Toledo was murdered (July 11, 1576) by her husband, Pietro de' Medici.

"Eleanora appears to have had a presentiment of her fate. She went

when required; but, before she set out, took leave of her son, then a child, weeping long and bitterly over him."—*Rogers.*

All about Cafaggiolo the country and the vegetation are beautiful—vines and mulberry-trees luxuriant. The cypress and box hedges grow well, and the odour of the latter is strong and pleasant in the sun. The Apennines, seen from hence, are finely formed: the purple, in various gradations, from the most sombre to the lightest, is characteristic of these mountains. The road again ascends, to cross the spur of the Apennines which separates the valley of the Sieve from that of the Arno, passing through

Vaglia and *Ferraglia* (halting-places).

8 m. *Fontebuona*, in a picturesque, though stony valley. Near here, to the l., stood the palace of *Pratolino*, built by Francesco de' Medici, from the designs of *Bernardo Buontalenti*, but now dismantled and demolished, excepting some portions of the outer buildings. The gardens are ornamented with curious fountains and waterworks; but they have been much neglected. A colossal statue of the Apennines, attributed, erroneously, to *Giovanni di Bologna*, yet remains. All this part of the road is upon the roots of the Apennines, clothed with olive-trees and vines. Passing on the rt. *Trespiano*, the great extramural cemetery of the city, and the hill of Fiesole on the opposite side of the ravine on the l., gardens and country-houses become more and more numerous, till at last Florence comes into view. It is entered, after 8 m., by the Porta San Gallo, outside of which stands the arch erected to commemorate the arrival of Francis II., the first grand duke of the House of Lorraine, in the last cent.

ROUTE 81.

FLORENCE TO SIENA, BY THE CARRIAGE ROAD.

	MILES.
Florence to San Casciano . .	8
S. Casciano to Poggibonsi . .	16
Poggibonsi to Siena . . .	17

(41 Eng. m.)

The 1st stage out of Florence is very hilly. The road leaves Florence by the Porta Romana, from which an ascent leads to the village of San Gaggio, having the Royal villa of Poggio Imperiale on the l., and the hill of Bellosguardo covered with villas on the opposite side. 3 m. from the city gate is the large village of Galuzzo, beyond which the road passes on the rt. the *Certosa* in Val d' Ema, situated on a commanding eminence, in the angle formed by the junction of the rivers Greve and Ema. This celebrated Carthusian convent was founded by Niccolò Acciajoli, grand seneschal of Naples, in 1341. The subterranean chapel contains the tombs of Acciajoli, by Orgagna, and of some other members of his family; that of Cardinal Angelo Acciajoli is by Donatello and Giuliano di Sangallo. In this convent Pius VI. found a retreat during those political troubles which marked the latter years of his pontificate: he was arrested within its walls, and carried a prisoner to France. (See p. 111.) 2 m. farther, at Monte Buoni, a road strikes off on the l. to L' Impruneta, where the church, Sta. Maria, is celebrated for a miraculous image of the Virgin, which attracts, on certain festivals, an immense concourse of devotees from all parts of Tuscany. The country around the village of L' Impruneta is of great interest.

to the geologist, being composed of eruptions of serpentine through the secondary limestones; the well-known green marble called verde dell' Impruneta is found there. Great numbers of oil-jars, and of the large earthen flower and shrub vases in such general use in the Tuscan gardens, are manufactured in the neighbourhood.

The road from Monte Buoni is one continued ascent to

1 *San Casciano* (*Inn*, La Campana), on the summit-level between the valleys of the Arno and of the Pesa. In the neighbourhood of San Casciano was the villa of Macchiavelli. In this house it is said that he wrote 'The Prince' and several of his works. On leaving the town we descend to the rt. bank of the Pesa. At the bridge called Ponte Rotto a hilly road branches off on the rt. to Certaldo; ascending the Pesa for 3 m., the river is crossed at Ponte Nuovo, where another hilly road branches off on the l. to Sambuca and Castellina, in the wine-growing province of Chianti, and to Siena. A steep ascent of 4 m. brings us to Barberino, a large village, in a beautiful situation, on the top of the ridge between the valleys of the Pesa and Elsa. There is a fair inn at Barberino, where the vetturini stop on their way to Siena; from Barberino the road descends along the Drove torrent to

2 *Poggibonsi*. (*Inns:* Aquila Nera, tolerable, and cheap if you bargain.) (See Rte. 105.)

Leaving Poggibonsi for Siena, we ascend the valley of the Staggia, leaving on the l. hand the hilly district of the *Chianti*, which gives name to a wine well known to travellers, and celebrated by Redi; and on the rt. the upper valley of the Elsa and the large town of *Colle* (5 m.), where the traveller will find a very fair country inn, to which a good road strikes off on the l., and continues to Volterra. After leaving Poggibonsi, 4 m. farther, the picturesque Castle of *Monte Riggioni* is passed, which, although from without appearing a ruin, contains, within, a church, Piazza, Palazzo Pubblico, &c. From opposite Monte Riggioni commences the ascent of the hills that separate the waters flowing into the Arno and Ombrone—the highest point of the road being near *San Dalmazzo*, over the great tunnel of the Siena Railway. Shortly afterwards we pass a column, erected on the spot where Frederick II. met his consort Eleanora of Portugal, escorted by Æneas Sylvius and by 400 ladies of the city.

Siena is entered by the Porta Camollia, over which is the inscription put up in 1604, on the occasion of a visit of the Grand Duke Ferdinand:

"Cor magis tibi Sena pandit."

ROUTE 81A.

SIENA TO GROSSETO.

About 50 m. (by road).

There is a railway from Siena to Grosseto, joining the Maremmana line between Leghorn and Civita Vecchia. It forms the most direct route between Florence and the southern portion of the Tuscan Maremma.

The rly. follows a much more circuitous route than the two carriage-roads, leaving Siena by the line to Chiusi, Orvieto, and Orte, for 20½ m. as far as Asciano (Rte. 97), from there descending to the S. along the Asso torrent for 14 m., as far as Torrenieri, leaving at some distance on the rt. the Abbey of Mont' Uliveto, Buonconvento, and Montalcino (Rte. 105), to the junction of the Asso and Ombrone, where it suddenly bends to the westward, following the latter river to Paganico, and from there over a hilly country to Monte Pescali, where it joins the Maremmana trunk line, 7 m. before arriving at Grosseto.

The chief, almost the only point of interest to the traveller on this route, besides Grosseto itself, is Monte Amiata, near which is Castel del Piano, the seat of the manufacture of the various earth

known as *terra di Siena*. These earths are taken from holes in which the workmen work up to the waist in water. There are three different qualities—*bolletto*, *fascia*, and *cerchione*. The quantity produced is calculated at 600 tons per annum. The *terra bollare*, which is found at the greatest depth, is worth from 18 to 40 fcs. the quintal; the rest from 7 to 9 fcs. About 400 workmen are employed. The annual value of the product is from 100,000 to 150,000 fcs. per annum.

The road journey is as follows:—

2 m. from Siena a road branches off to the rt. at *Monistero*, leading to *Chiusdino*, a forest district in the chain of secondary hills called the *Montagnuola*—the road to Grosseto continuing along the Merse torrent to the Osteria of the *Ponte a Macereto*, from which, continuing along the l. bank to Petriolo on the Tarma, a steep ascent of 5 m. brings us to Casale, and a descent of 10 m. more to the village of *Paganico*, near the rt. bank of the Ombrone. Between this and Grosseto the road is hilly, but in excellent repair. At *Batignano* commences the descent into the plain of the Maremma along the *Salica* torrent, passing about 2 m. (on the l.) from the ruins of Roselle, and farther on the baths at the foot of the hill of Moscona; hence to Grosseto over a level tract of 5 m.

There is a second but more interesting road, although longer, passing through *Chiusdino*, *Monticiano*, and *Roccastrada*, not far from the coal (lignite) mines of *Monte Massi*; descending to Monte Pescali, where it joins the high carriage-road and rly. line from Leghorn 7 m. before reaching Grosseto.

For Grosseto see Rte. 83.

ROUTE 82.

FLORENCE TO VOLTERRA, THE BORACIC ACID LAGONI, AND MASSA MARITIMA.

The easiest and most economical de of reaching Volterra from Flo*ce will be* by Pontedera, by rly. (Rte. 79). A very fair public conveyance (fare 8 pauls) leaves the Pontedera Station every Tuesday, Thursday, and Saturday, on the arrival of the 2nd train from Florence, or about 12 o'clock, and reaches Volterra at 6 in the evening. Travellers arriving at Pontedera will always find vehicles for hire. A calessa for 1 person, costing 12 francs, will perform the journey in 5 hours. The vetturino named Gambacorta has good carriages and horses, and can be recommended. By writing to him beforehand, at Pontedera, parties will save themselves delay and trouble. The hire of an entire carriage will be about 20 frs.

[A railway is in activity from Cecina on the coast-line, to the salt-works of the Moje di San Lorenzo, or Le Saline, from where there are good although hilly carriage-roads to Volterra (5 m.), Monte Catini (6 m.), and Pomarance (7 m.). This will afford the most rapid (4 hrs.) and convenient mode of reaching Volterra from Florence; direct trains leave Leghorn at 7 A.M. and 12.15 P.M. The road from Leghorn to Cecina is described Rte. 83. From Cecina the rly. ascends the valley of the same name, passing by, 9 kil. San Martino Stat., 8 Casino di Terra Stat., 7 Ponte Ginori Stat., 6 Le Saline Stat.: in all 30 kil., 18½ Eng. m.]

From the Railway station at Pontedera the road turns to the S., leaving the valley of the Arno to enter into that of the Era, and follows the W. side of the latter during the greater part of the journey. The country is highly cultivated, producing corn, maize, grapes, and mulberry-trees, whilst the hills on either side are covered with rich arborescent vegetation, and crowned with picturesque villages—the Val d' Era, in its lower part particularly, being considered one of the most fertile districts of Tuscany. 4 m. from Pontedera we pass through the village of Ponsacco (about 6 miles from here, on the rt., are the Baths of Casciano, much frequented in July and August, and very efficacious in rheumatic and nervous affections); and near the 8th mile that of

Capanoli, where there is the large villa of Camugliano, belonging to the Marquis Nicoloni. A little farther on beyond the Era is seen the picturesque village of Piccioli, on a hill clothed with olive plantations. Farther on, the river Sterza is crossed by a handsome bridge, about 1 m. above its junction with the Era. From this point the valley narrows, and becomes less productive; to the rich alluvial soil lower down succeed the tertiary marine marls and sands. As we ascend the valley, the hill of Volterra and the mountains of Monte Catini come into view, the country becoming more bleak and barren. The village of Lajatico, a fief of the Corsini family, is left on the right, and after a gradual rise along the Ragone torrent the road reaches its highest point, the summit-level between the valleys of the Era and Cecina, near the Osteria di Bachetona, 500 feet above the Arno at Pontedera. 3 roads branch off from this point, on the rt. to Monte Catini, on the l. to Volterra, whilst the continuation before us leads to the ford over the Cecina, Pomarance, and to the boracic acid Lagoni, and from thence to Massa Marittima.

The view from the Pass of *La Bachetona* is very fine, to the N. embracing the whole extent of the valley of the Era, closed by the rounded group of the Pisan hills, beyond which rise the Apennines of Modena and Lucca, amongst which the peaks of La Pania form very striking objects in the panorama; in front and to the S. the clayey, arid region over which Volterra towers, with the river Cecina at its base, and beyond the wooded range of the Maremma, behind Pomarance, crowned by the mediæval castles of Rocca Silana, Monte Castelli, and Libiano, whilst on the rt. and nearer to where we are standing are the hills of Monte Catini, and the village grouped round its high square tower, and the prolongation of the range to the shores of the Mediterranean, by the heights of Castellina and Monte Vaso.

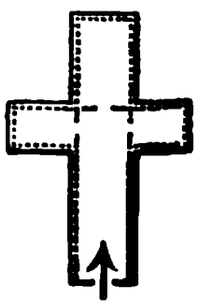
From La Bachetona a good road of 6 miles leads to Volterra, first ascending gradually along the summit of the ridge that separates the waters flowing into the Cecina and the Era, and afterwards by zigzags the hill on the top of which the town is situated. Before reaching the city the ascent becomes more rapid, the road passing along the newly constructed promenade at the base of the Castle Hill, from which the prospect over the Val Cecina and Mediterranean is extremely fine.

Volterra (*Inn*, the Unione, comfortable, and moderate charges. The inn close to the entrance of the town (no sign) is better than its appearance. Giuseppe Callai, to be heard of at the Unione, is a good cicerone, and is also a dealer in antiquities). This is one of the most interesting towns in Italy, and travellers who are desirous of investigating the remains of one of the most celebrated amongst the Etruscan cities should not fail to visit it. Volterra retains more of its ancient Etruscan character than any other. The remark of Maffei, that those who have not been at Volterra know nothing of Etruscan antiquity, however, may be regarded as the testimony of a too partial witness. The town is situated on a lofty and commanding eminence, capped by a tertiary sandstone full of marine shells, known by the local name of *Panchina*, which rests upon a mass of blue clay, whose soft soil is so frequently washed away by the rains and torrents, that the neighbouring country presents a singular appearance of sterility and desolation. The hill of Volterra is bounded by the Era on the N., and by the Cecina on the S.; it is 1900 feet above the level of the sea. From all sides the ascent to the town is long and rapid. In spite of the dreary aspect of the country, the view from the summit of the hill, and especially from the citadel, is particularly striking; in clear weather it extends to the hills above Pisa and the distant Apennines, and commands a long line of sea, including the island of Capraja and a considerable portion of Corsica. The Pop. of the town is 4872.

Volterra nearly retains its ancient

name of Velathri or Volaterræ. Although less is known of its early history than of that of Cortona, there is no doubt that it was a city of the league, and one of the most ancient settlements of Etruria. Its interest is so entirely Etruscan, that it would be out of place to enter into details of its history during the Middle Ages, when its strong position between the republics of Pisa, Florence, and Siena naturally made it a place of importance in the contests of the free cities. Like many other small towns of Central Italy, it was for some time able to assert its independence, and was governed by its own consuls; but it gradually fell under the power of Florence, and from that time its history forms a part of that of the Florentine republic.

The ancient walls are among the best characterised specimens of Etruscan masonry; they are constructed in horizontal courses without cement, and of massive blocks of tertiary sandstone, here called *Panchina*. The greater part of the walls were ruined during the sieges of the Middle Ages, particularly at the capture of the city by Federigo di Montefeltro in 1472. They are supposed, from the remains still visible, to have been 6 m. in circuit, or about double the extent of those of Cortona and Fiesole. The most perfect fragments are seen outside the Porta San Francesco and below the ch. and convent-garden of Sta. Chiara, at a quarter of an hour's walk from the inn. Of 5 detached fragments one is 40 feet in height, and about 14 feet in thickness; the largest blocks being 10 feet long by 3 feet high. 2 square open sewers with projecting sills are seen in the walls about 10 feet from the ground. The sandy beds on which they are built are gradually wasting away by the encroachments of the ravines, which threaten to undermine the foundations at no very distant period. One of the ancient gates is still standing, in a fine state of preservation. It is called the *Porta all' Arco*, a circular arch, 21 feet high, formed of 19 huge masses, put together without cement, the gateway which follows being nearly 30 feet deep. The keystone and the two pilasters have colossal heads sculptured on them in the porphyritic rock (*selagite*) from Monte Catini, which were formerly supposed to be lions; but a bas-relief on one of the cinerary urns in the Museum, which appears to represent this gate, shows that they were probably heads of the tutelary deities of the city. Within the gate the channel for the portcullis is still visible, of an age long posterior to the original construction. Outside the Porta Fiorentina, another gate, called the *Porta di Diana*, has been much altered; near it the ancient walls may also be traced for a considerable extent. Beyond this, about half-way down the hill, and a few hundred yards below the modern public cemetery, at a place called *I Marmi*, is the Necropolis, in the tombs of which were found several of the most valuable objects in the Museum. One tomb was preserved in its original state, for the sake of travellers, but is now sadly neglected. It is a circular chamber, 18 feet in diameter, and about 6 feet in height; it is supported by a column in the centre forming part of the rock in which it is excavated, surrounded by a tier of benches, on which are placed cinerary urns. Below the convent and ch. of San Francesco, outside the walls (in two of the chapels of which, opening into the outer corridor, are good and large bas-reliefs, by *Luca della Robbia*, dated 1501, of the Last Judgment, and of St. Francis and two Saints), and near the Villa Inghirami, is a well-preserved tomb, excavated in the Panchina, on the side of the hill, and of the form of a Latin cross, consisting of an outer chamber and 3 smaller ones, all surrounded by benches, on which rested numerous sepulchral urns, which are still preserved; some in terra-cotta, but the greater number in white alabaster, with bas-reliefs. This is kept closed, and the key in the hands of the neighbouring contadino. It is



the most interesting now in the vicinity of Volterra.

Of the other antiquities, of which some vestiges are still traceable, the most remarkable are the piscina and the baths. The *Piscina*, outside the gate of the fortress, can only be seen by permission of the bishop, and must be entered by a long ladder. It is a fine specimen of Etruscan masonry: the arches are sustained by 6 columns, and constructed with blocks of great solidity; in the vault are some apertures, probably for the water-pipes. The *Thermæ* near the fountain of San Felice are clearly Roman, and consist of two baths and some smaller chambers, in which we may trace fragments of a rude mosaic pavement and bas-reliefs. One bath is circular, the other square; from the substructions they appear to have been vapour-baths. In the Borgo di Montebradoni are remains of an Etruscan hypogeum, with some cinerary urns, &c. Several excavations have been made of late years in this neighbourhood, and have led to the discovery of numerous Etruscan sepulchres, with urns, vases, &c. Near the Florence gate are traces of a Roman amphitheatre. But all these remains yield in interest to the museum in the Palazzo Pubblico, where most of the objects discovered in the tombs and ruins have been carefully preserved.

The *Palazzo Pubblico* was begun in 1208, and finished in 1257, as recorded in an inscription in the Latin rhyme of the period. The tower was much shattered by the earthquake of 1826, and has been since rebuilt. The mediæval façade is covered with armorial shields: but the windows, as in most of the buildings which surround it, have been modernized. The two lions sustaining the arms of Florence were added when the Florentine republic acquired the sovereignty of Volterra, and appointed one of its own citizens to be captain of the people. The Palazzo contains the museum and public library. The *Museum* is one of the most interesting local collections in Italy, and is chiefly indebted for its treasures to the munificence of Monsignore Mario Guarnacci, who bequeathed his Etruscan collections to the town in 1761; it is filled with tombs, statues, vases, coins, bronzes, pateræ, gold ornaments, mosaics, &c., collected in the Necropolis. The whole are arranged in 9 rooms on the ground-floor, and one on the first containing the coins. There are upwards of 400 cinerary urns, mostly of white alabaster, a variety of gypsum; some however are of tufa, and a few, the most ancient probably, in terra-cotta; they are square, and from 2 to 3 feet in length. On the lids are generally the recumbent figures of the deceased. Several of the urns have inscriptions, —among which the names of Cæcina (Ceicna), Flavia (Vlave), Gracchia (Cracne), and other well-known Etruscan families, may be recognised. The bas-reliefs of these urns, independently of their interest as works of art, are instructive in affording an insight into the costumes and manners of the Etruscans. On some of the urns they are coloured red, and one still retains traces of gilding. They represent various incidents of domestic life, and a most remarkable series of subjects illustrating every period of the Greek mythology. Among the scenes of domestic life are many of a very affecting character; death-bed scenes are favourite subjects, and the parting of husband and wife is frequently represented in various and touching forms. In some cases, the soul, symbolised by a figure on horseback, is represented setting out on its long journey, while a child, the sister probably of the deceased, is striving to detain it, and the messenger of death is hurrying it on, carrying over his shoulder a long sack like a purse, one end containing the good, the other the bad deeds of the deceased. In other bas-reliefs, the soul on horseback is proceeding on its journey to the next world attended by Charon and a good genius. On another urn we see the funeral car drawn by horses with their heads hanging down as if in grief, conveying the body and the mourners to the tomb. On some, we see human sacrifices, and on others, sacrifices of different animals. On many of the urns are sculptured flowers, which are represented half-blown when the

deceased was young, and full-blown when he was an adult. Funeral and triumphal processions, and the solemn processions of the judges, occur almost side by side with banquetings and other familiar scenes of an Etruscan home; and even the representation of a girls' school is not wanting. Boar-hunts, bull-fights, gladiatorial combats, and horse-races in the circus, supply an instructive series of illustrations of Etruscan sports; while the events of ancient mythology, which are here represented, include almost every popular topic of ancient history or fable. Without entering into details, we may mention the following as the principal subjects of these sculptures:—Ulysses and the Syrens, Ulysses and Circe, the Rape of Helen, the Murder of Polites by Pyrrhus, the Death of Pyrrhus at Delphi, the Death of Clytemnestra, Orestes and Pylades, Orestes and the Furies, the Seven Chiefs before Thebes (three urns, one of which has a representation of the gate of Volterra), Polynices and Eteocles, Amphiaraus and Eriphyle, Œdipus and the Sphinx, Œdipus slaying his father Laius, Cadmus and the Dragon, Cadmus fighting the armed men who have sprung from the teeth of the Dragon, Perseus and Andromeda, the Centaurs and Lapithæ, Actæon and his Dogs, Cupid and Psyche, and the Rape of Proserpine. The 2 large urns or sarcophagi, which are upwards of 5 feet long, were found in 1760, in the tomb of the Flavian family. One has a male figure on the lid, and on its front a funeral procession; the other, which bears a female one, has two very touching groups representing a mother with her children taking leave of her husband, and the same mother fondling her child after her bereavement. The walls of the 8th chamber are covered with Etruscan inscriptions, and with fragments from the Roman baths. In the 9th is a portion of a mosaic found in the baths in 1761; and the headless statue of a female with a child in her arms, discovered by Maffei in the amphitheatre, and supposed by Gori to be the Dea *Norcia* of the Etruscans. It bears an inscription on the right arm, which has been interpreted by Lanzi. A bas-relief representing a bearded soldier, of life size, with an Etruscan inscription, is considered by Micali, Gori, and other archæologists, as the oldest relic in the museum: it probably formed the side or jamb of the door opening into a sepulchre. In a room above stairs and near the library are contained numerous smaller Etruscan antiquities—bronzes, smaller vases, inscriptions, &c.; some of the bronzes are very beautiful—such as handles of vases, ornaments of horse-trappings, &c.; there is also a good collection of coins, those of Volterra, of a very rude style, presenting the principal interest. A small series of cameos and intaglios, and a fine specimen in silver gilt of that peculiar ornament, the *bulla*, recently found in one of the Volterra tombs, and so frequently represented in Etruscan costumes. In the great Hall, the *Sala della Magistratura*, over the Museum, is the Public Library, containing 13,000 volumes: it was also founded and endowed by the same public-spirited prelate, Guarnacci. Besides the printed books, it contains a series of the Acts of the Law Courts of the City extending as far back as the end of the 13th century. There are also some good ivory sculptures, in the form of boxes for wedding presents, and 2 very fine crozier-heads, also in ivory, which belonged to the Abbot of the Carthusian Monastery of the Badia, and to a Bishop of Volterra of the 12th century. At one extremity of the Sala de la Magistratura the wall is covered by a large fresco, attributed to one of the Orcagnas (probably Bernardo); it represents the Annunciation and Saints; unfortunately it has suffered a good deal from the earthquake and by modern restoration.

The *Cathedral*, consecrated by Calixtus II. in 1120, was enlarged in 1254 by *Niccolò Pisano*, and restored and embellished in the 16th century by Leonardo Ricciarelli, a nephew of Daniele da Volterra. The façade is entirely of the 13th century, but the door of black and white marble may be more recent. The interior is imposing. It is in the form of a Latin

cross, and retains all the characteristics of the original design of *Niccolò*. The Corinthian capitals in stucco were added to the columns (which have been lately covered with a coating of painted stucco) in 1574 by *Ricciarelli*, who adorned the roof of the side aisles with the armorial bearings of the families who had contributed to the embellishment of the fabric. Inside the principal door are bas-reliefs representing the translation of the body of St. Octavian to this cathedral; it was originally interred in the ch. dedicated to the saint on a hill 4 m. N. of Volterra, and was brought hither in the year 820 by Bishop Andrea. The bas-reliefs were formerly placed on the outer wall of the cathedral, and were removed to their present position in 1767. On the l. of the great entrance is the tomb of the learned Mario Maffei, bishop of Cavaillon, secretary of the Sacred College, and Nuncio of Julius II. at Paris, and on the rt. that of Archbishop Incontri, a modern work by Costoli. The vault of the choir was once covered with frescoes by *Niccolò Circignani*, destroyed by the restorations subsequent to the earthquake. The marble pulpit is covered with very early Christian bas-reliefs. It is supported by 4 columns of granite, resting on the backs of lions and monsters. The bas-relief in the front represents the Last Supper; the 3 others are Abraham sacrificing Isaac, the Salutation, and the Annunciation, with the name of each figure engraved above it. In the chapel of the Inghirami family, in the N. transept, are some frescoes by *Giovanni da S. Giovanni*, representing events in the life of St. Paul, and a painting by *Domenichino*, of his conversion, much injured by retouching; it is said that Domenichino received for this work 800 scudi. The other pictures of the chapel are the Martyrdom of St. Paul by *Francesco Curradi*, formerly attributed to Guercino; and the Saint receiving letters relating to the Christians of Damascus, by *Matteo Rosselli*. This chapel was built in 1615 by Gen. Jacopo Inghirami, a celebrated captain of the 16th century, called the "flagello de' Barbereschi e de' Turchi." In the chapel of the SS. Sacramento, built by Bishop Serguidi, in the south transept, is the Resurrection of Lazarus by *Santi di Tito*, with the name and date, 1592. The altar was designed by Vasari. The side walls are painted by *Giovanni Balducci*; and the stuccoes of the vault are by *Ricciarelli*, whose portrait has been introduced by Balducci. In the Gherardi chapel (2nd on l.) is an Annunciation, with an inscription on the back, B.M.F. ("Bartolommeo me fece"); it was formerly attributed to Ghirlandaio. The fine Presentation in the Temple is by *Giobattista Naldini*. Over one of the side-doors is a bust of S. Lino by *Luca della Robbia*. In the chapel of the Rosary (the 1st on l.) the St. Sebastian, by *Cungi* of Borgo S. Sepolcro. In the chapel dedicated to St. Octavian, near the choir, is the beautiful marble tomb of the saint, executed by *Raffaelle Cioli*, in 1525, at the expense of the people of Volterra, who were desirous of commemorating their delivery from the plague of 1522 through the supposed intercession of the saint. The 2 angels bearing columns at the sides are by *Andrea Ferrucci*. The high altar and choir have been entirely modernized; and the fine picture of the Virgin in the heavens, with saints below, amongst whom is St. Francis bearing a cross in front, one of the finest works of *Il Volterrano*, has been removed to the 3rd chapel on l. behind the pulpit. The two spiral columns on each side of the high altar, with kneeling angels upon them, are by *Mino da Fiesole*. The beauty of the head of St. John is particularly remarkable. The oratory of San Carlo, opening out of the S. transept, is a real picture-gallery, several valuable paintings from the cathedral and other churches having been removed to it:—an Annunciation by *Luca Signorelli*, painted in 1491; the Virgin with saints and angels, a beautiful work, by *Leonardo da Pistoja*; the Magdalen *delle Radici*, by *Camillo Incontri*, a scholar of Guido, who retouched the head and some other portions; the Nativity, by *Benvenuto da Siena*, dated 1470; a Crucifixion, by

Rosso Fiorentino: a Virgin and Child, by *Filippo Lippi;* S. Joseph, by *Il Volterrano*, one of his earliest works; a small Crucifixion, by *Sodoma*. The chapel of the Virgin contains a fresco of *Benozzo Gozzoli*, forming the background to some large wooden figures representing the Adoration of the Magi, and almost entirely concealed by them; the representation of the SS. Nome di Gesu, executed in wood, was presented to the town in 1424 by *S. Bernardino da Siena*, when he introduced his new religious order. There is an epitaph in this cathedral to the memory of Bishop Cæcina, who died in 1765, and who is supposed to have been the last of the family whose name for so many ages had been associated with Volterra. The Sacristy, celebrated for its relics, has a silver reliquary, remarkable for its elaborate workmanship, containing 4 pieces of the true cross.

The neighbouring ch. of *S. Giovanni*, supposed to occupy the site of a Temple of the Sun, is an octagonal building, referred to the 7th century. The doorway of black and white marble is curious, and the capitals of the columns are full of animals and birds. Over the architrave are 13 heads in relief of the Virgin and the Twelve Apostles. The rich arch of the high altar is covered with festoons of flowers and fruits, and seraphim, beautifully sculptured by *Balsimelli da Settignano* in the 16th century. The picture over it of the Ascension is by *Niccolò Circignani*. The ancient octagonal baptismal font in marble, with its handsome bas-reliefs, was sculptured by *Andrea di Sansovino* in 1502, and the beautiful *Ciborium*, on the opposite side of the church, formerly on the high altar of the Cathedral, bears the name of *Mino da Fiesole*, with the date (1471).

The *Ch.* and *Monastery* of *San Lino* were founded in 1480 by Raffaello Maffei, and finished in 1517, at the cost [illegible]80,000 scudi. It contains the tomb [illegible] founder, erected by his brother [illegible], whose mausoleum has been [illegible]ned in the description of the [illegible]al. The tomb, on l. of high altar, is of white marble; the recumbent statue of Maffei is by *Silvio da Fiesole;* the ornaments are by *Frà Angelo Montorsoli:* and the statues of the Archangel Raphael and of the Beato Gherardo Maffei, the Franciscan, are by *Staggi*. Raffaello Maffei, who was born at Volterra in 1451, obtained considerable reputation as a theologian and philosopher; he was the founder of the Accademia Letteraria dei Sepolti, the author of the 'Commentarii Urbani,' dedicated to Julius II., and the translator of the Odyssey. He was appointed by Sixtus IV. secretary to the Cardinal of Aragon on his mission into Hungary, and was employed by the same pope in other important negotiations. His brother Antonio Volterrano was well known as one of the leading personages in the conspiracy of the Pazzi. The picture of the Virgin and S. Lino, over the high altar, is by *Francesco Curradi* (1597). The 5 lunettes on each side of the nave and one of the altarpieces are by *Cosimo Daddi*.

The *Ch. of S. Francesco*, founded in the 13th century by the *Comune* and citizens, was rebuilt in 1623, and has undergone many subsequent alterations. It contains several tombs of the Guidi family, among which is that of Jacopo Guidi, bishop of Penna and Atri, the pupil of Guicciardini, with whom he was sent on a mission from Cosimo I. to the courts of Madrid and Paris. He wrote a life of the grand duke, and died in 1588. At the altar of the Maffei family, 2nd on rt., is a picture of the Virgin and Child with saints, by *Luca Signorelli* (1491). The Gabbretani altar has a Nativity by *Giovanni Balducci*, in 1591. The Conception is by *Giobattista Naldini*, 1585. The altarpiece of the Guarnacci chapel is by *Cosimo Daddi*. The celebrated Mario Guarnacci, founder of the museum, and one of the earliest Etruscan scholars, is buried here. His tomb was erected during his lifetime.

A door on the rt., near the high altar, opens into the Gothic chapel belonging to the *Confraternità della Croce di Giorno*, built in 1315, by Mone Todirigi. The interior is covered with frescoes which have suffered

om the effects of damp and time—ome of them are partially defaced; the hole presents a good specimen of the nternal decoration of the 14th and 15th enturies. On the blue vault are the 4 vangelists, by *Jacopo da Firenze*, 1410. he paintings upon the side-walls, by *ianni di Francesco di Ser Cienni da Firenze*, with the date 1410, according to he inscription on one of them, represent, in different compartments, the Massacre of the Innocents, the Recovery of he True Cross, &c. S. Helena bearing he Cross, surrounded by male and female saints, and the group around the dead body of a saint, on the opposite wall, are very beautiful. These frescoes are interesting for the costumes of the period which they represent. This Cienni has been supposed on very doubtful grounds to be *Cennino Cennini da Colle*, the pupil of Agnolo Gaddi, and the author of a remarkable work on fresco-painting lately published in English. The Crucifixion at the altar of this chapel is by *Sodoma*.

The *Ch. of S. Agostino*, built in the 16th century, and restored in 1728, contains a Crucifixion by *Francesco Curradi*, and 2 paintings by *Il Volterrano*, one representing the Purification, painted in 1630, when he fled to Volterra to escape the danger of the plague, which was then raging in Florence. This ch. is celebrated for its relics; the miraculous picture of the Crucifixion, at the Falconcini altar, is still regarded with great veneration.

The *Ch. of S. Michele*, with a Gothic front, founded in 1285, and restored by the Fathers of the Scuole Pie in 1828, contains a picture of the Madonna and Child with St. Joseph, by *Carlo Maratta*, 1st chapel on rt. At the altar of S. Giuseppe Calasanzio, founder of this order, is a painting of the saint by *Giuseppe Zocchi*. The Scuole Pie were established in the adjoining convent in 1711, and are here much frequented. The present Pope Pius IX. was educated here.

The *Ch. of San Giusto*, in the suburb of the same name, is a good specimen of the architecture of the 16th century.

The *Citadel is divided into 2 portions: the Cassero, or the Rocca Vecchia*, and the Rocca Nuova. The Cassero was built in 1343 by Walther de Brienne, duke of Athens, then lord of Volterra. Its foundations partly rest on the ancient Etruscan walls. The Rocca Nuova was erected by the Florentines, after they had taken the city. At the same time they constructed, on the site of the old episcopal palace, the prison called *Il Mastio*; it was formerly used for state offenders, and it has acquired some celebrity as the place of the long confinement of the mathematician Lorenzo Lorenzini, the pupil of Viviani. He was imprisoned here in 1682 by Cosimo III., on the suspicion of being one of the chief instruments in the correspondence between the Grand-Duchess Margaret of Orleans and Prince Ferdinand, to whose court he was attached. He remained a prisoner until the prince's death in 1693. During the 11 years of his captivity he composed his work on Conic Sections, which exists in manuscript in the Magliabecchiana library at Florence. The Citadel has of late years been converted into a prison for male convicts condemned to lengthened periods of imprisonment. The cellular and silent system is now adopted in it. At present it contains upwards of 300 prisoners, some for most atrocious crimes. Permission may easily be obtained on application to the *Sotto Prefetto* of Volterra to visit these prisons in all their details.

Behind the hospital of S. Maria Maddalena is a building called the *Torre degli Augwi*. An inscription still visible over the door in Gothic characters shows that it was built in 1299 by the Hospitalers of S. Giacomo in Altopascio.

The *Casa Guarnacci*, opposite the ch. of S. Michele, with its 3 towers, has an inscription over the door in Gothic characters, which shows that the first tower was erected at the beginning of the 13th century, and records the name of its architect, Giroldo da Lugano.

The *Casa Ducci*, in the same street, has an inscription built into the façade commemorating a child of the family of Persius, who is claimed as a native

of Volterra.—A. PERSIVS A. F. SEVERVS V. ANN. VIII.M.III.D.XIX.

The *Casa Ricciarelli* is still occupied by the descendants of *Daniele da Volterra*. It contains a fine oil painting of Elijah by that great artist, who was born here in 1509, and died in Paris in 1566. The *Casa Masselli* in the Via del Crocifisso contains another example of this master in the ceiling of a small room which he painted in fresco.

The *Fountain of San Felice*, near the gate of the same name, has obtained some repute for its waters, which possess aperient qualities. They are much used in dyspeptic complaints.

The *Alabaster Manufactories* of Volterra will be worth visiting; they have much increased in importance of late years, and not less than two-thirds of the male and female pop. of the town are employed in one way or other in the trade, which contributes to its great prosperity; the great markets being the United States, India, China, and, in Europe, Russia. Nearly all the vases and ornamental works seen in the shops of Florence and Leghorn come from Volterra; and as there are several shops in the place, travellers will be able to make their selection on the spot, and at prices inferior to those asked at Florence and Leghorn. The commoner varieties of the stone used for vases, &c., are found in the vicinity of the town, but the finer qualities of white statuary alabaster have been brought from the quarries of La Castellina, S. of Leghorn. One of the largest and best assorted warehouses is that of Sig. Chierici, behind the ch. of San Giovanni.

The *Environs* of Volterra abound in objects which would afford interesting occupation to the traveller for many days. The *Villa Inghirami*, in the valley to the E. of the town, is remarkable for the extraordinary labyrinth in the rock, called the *Buche de' Saracini*, on the principle which assigns to the Saracens every wonder on the coast of Italy. One of the most remarkable objects in the neighbourhood of Volterra is the deep chasm called the *Balze*, on the N.W. between the churches of San Giusto and La Badia, produced by the action of water during many centuries on the clayey and marly soil of the surrounding hills. There is no place in Tuscany where the operation of this cause has been attended with more disastrous consequences. The upper part of the ravine or chasm is composed, like the table-land on which Volterra stands, of a tertiary sandstone resting on a thick mass of blue clay; as the subjacent marls are washed away by the rains, and by the percolation of the springs between the sandy and marly beds, large portions of the more solid superincumbent rock are continually falling from above without having any apparent effect in filling up the abyss. It is known from authentic documents that the site now occupied by the ravine was a highly cultivated spot, well wooded, and covered with habitations, in the 7th century; about the end of the 16th the sides were observed to be gradually undermined by the water which had penetrated through the porous strata; in 1627 the ch. of San Giusto was engulfed; and in 1651 its rapid increase compelled the removal of another ch., which had previously appeared to be beyond the reach of danger. Cosimo II. made an attempt to check the progress of the mischief, and several plans were subsequently tried to collect the waters into another channel; but all have been unsuccessful, and the inhabitants observe with great regret that the danger is gradually approaching the celebrated Camaldolese monastery of S. Salvatore, now only a very few yards from the edge of the precipice.

The Camaldolese monastery, called the *Badia di San Salvatore*, situated at the N.W. extremity of the hill of Volterra, and about 1 m. from the town, was founded in the 11th century for the Camaldolese monks. It has a handsome Doric cloister, and contains many works of art. At the altar of S. Romualdo is a picture by *Domenico Ghirlandaio*, representing S. Romualdo, S. Benedict, S. Atina, and S. Greciniana. At the altar of the SS. Sacramento is the Nativity of the Virgin, by *Donato Mascagni* (1599); at the altar della Pietà the Deposition from the Cross, by Gio.

Paolo Rossetti, and at another altar is the Nativity of the Saviour by the same master (2nd on l.). The frescoes of S. Benedict and S. Romualdo at the sides of the organ are by *Il Volterrano*. In the apartment of the Abbot is a good picture of Job by *Donato Mascagni*, by whom are the frescoes relative to the life of S. Giusto, and the large painting of the Marriage of Cana, in the Refectory, where also there is a series of pictures representing various events in the history of Volterra. Built into the façade of the church are some early Christian bas-reliefs and inscriptions, which belonged probably to the more ancient edifice of the 11th century. About ½ m. outside the Porta Selci is the *Convent of San Francesco;* in small chapels opening out of the corridor in front of the church are two fine and large bas-reliefs in terra-cotta, of the della Robbia school; they represent, one St. Francis and two saints, and the other the Last Judgment, with the Destroying Angel, a remarkable composition; it bears the name of the donor and the date (1501).

EXCURSION TO MONTE CATINI AND ITS MINES, ETC.

A very interesting excursion may be made from Volterra to the Copper Mines of La Cava, near Monte Catini, 10 m. distant. A light gig may be hired to go and return for 6 frs. Leaving the city, we follow the same road as far as the Inn of *La Bachetona*, from which another excellent one brings us, in ½ an hour, to the village of *Monte Catini*, where there is a Café, in which the geological traveller who may wish to prolong his stay in this interesting district will find accommodation.

The village of Monte Catini is situated on the summit of a hill, formed of a very peculiar eruptive rock, called *Selagite*, often prismatic, on the l. of the road; it presents nothing remarkable except the high square tower, all that remains of the ancient Castle, and which forms so striking an object in the landscape for many miles around. About 1 m. beyond the town is the Mining establishment of Caporciano or La Cava. The mines of Monte Catini have of late years acquired much celebrity from the richness and abundance of their copper ores. They appear to have been worked as far back as the 15th century: in 1827 they were re-opened by a company, who, after 10 years' labour, abandoned them, when they became the property of some English gentlemen, Messrs. Sloane and Hall, since which they have attained an unexampled prosperity, at least in the mining annals of Italy.

The country in which they are situated is of a very peculiar geological character. As the traveller approaches Monte Catini, he will observe that it forms part of a group of pointed hills, very different in form and general appearance from all others of the surrounding country. They are also very different mineralogically, being formed chiefly of a singular rock of igneous or eruptive origin, which, from its colour, has been called *Gabbro Rosso* by the Tuscan geologists, and which has much analogy with certain porphyries, and especially with those so rich in mineral wealth in the New World; this *Gabbro Rosso*, which has risen through the surrounding sandstones and limestones at a comparatively recent period, constitutes the peaks of Monte dell' Abete, Poggio alla Croce, and Monte Massi. The mine of La Cava is excavated in the latter hill—the house or villa of La Cava and the principal works being at its base. The metalliferous deposit is of as peculiar nature as the rock in which it is situated, commencing at the surface in the form of a narrow vein, which gradually widens on descending, and which swells out in some places to the breadth of several yards, the ore being in the form of large globular masses, imbedded in a steatite rock, which fills up the interval between the Gabbro Rosso and a subsequently protruded mass of serpentine. The geologist will obtain, on application to the very intelligent engineer, Mr. Schneider, the director of the works, every

facility for examining them. The mine is now worked on 5 different levels, the lowest 575 feet below the surface. For some years the power used for removing the water and the ores had been by horses: but in consequence of the extension of the works and the accumulation of the water, a steam-engine has been set up, and a magnificent adit-level, of nearly an English mile 1441½ yards in length, completed in 1837. The ores consist of various sulphurets of copper, varying in richness from 20 to 50 per cent., but averaging about 30: the quantity extracted is upwards of 3000 tons annually. From the want of fuel and of the necessary water-power for dressing the ores near the mine, they are carried to the smelting establishment of La Briglia, in the valley of the Bisenzio, near Prato. The quantity of copper produced from the ores of La Cava at one time reached 300 tons annually, a part of which is consumed in Tuscany or in the neighbouring Italian States, and the remainder is exported to England.

The visitor to the works of La Cava will be not less gratified with the admirable manner in which the underground works are conducted than with the general system of management at the surface. Schools for both sexes of the miners' children have been established, a handsome church has been erected and liberally endowed, savings-banks formed, and, at stated periods, marriage portions awarded to the young females of the workmen's families; music and drawing-schools established for the occupation of the workmen during their leisure hours; and all this at the expense of the owners of the mine, from their profits in the undertaking. No care or expense is spared by these benevolent gentlemen in contributing to the moral and physical wants of their dependants; and every one who may visit La Cava will come away gratified to have witnessed such a degree of comfort and contentment amongst the working population as is rarely met with in mining districts.

Before leaving La Cava the traveller ought to ascend to the summit of the Monte Massi, or of Poggio alla Croce, a walk of ½ an hour: there is perhaps no point in Central Italy from which a more magnificent panorama will open before him, embracing from the mountains of Massa and Carrara, at the N.-western extremity of Tuscany, to Mont' Amiata, at its southern limit: with Elba, Capraja, and Corsica to seaward: from no point will he be able to form a more correct notion of the physical features of Central Italy in general, and of the immediate provinces of Volterra and the Maremma in particular. Monte Massi is 1910 Eng. feet, and Poggio alla Croce 1710 Fr. ft., above the sea.

The geological traveller will find Monte Catini the most convenient point from which he can visit the mines of Miemo (5 miles), Monte Vaso, Castellina, and Terricio. There will be much to interest him in the vicinity connected with the metamorphic action of the igneous Gabbro Rosso on the stratified rocks which envelope it like the folds of a mantle, and through which it has made its way to the surface. There is perhaps no point in Europe more interesting in this respect; the sections laid open in making the new road between the village of Monte Catini and La Cava, and between the latter and Miemo, are very instructive.

Excursion to Pomarance and the Boracic Acid Lagoni.

On leaving Monte Catini the traveller need not return to Volterra, but proceed from the Osteria of La Bachetona by the direct road to Pomarance, 12 m. distant.

A descent of 4 m., in the midst of clay hills, leads from La Bachetona to the rly. stat. of Le Moje, or salt-works of S. Leopoldo, to which there is also a direct road of 6 m. from Volterra. These works, which furnish one of the principal supplies of salt for Tuscany, produce annually upwards of 22 millions of pounds, entirely derived from the evaporation of the neighbouring

brine-springs. The springs, 8 in number, are situated at a short distance from the evaporating-pans, to which the salt water is conveyed by means of wooden pipes; the wells, varying in depth from 80 to 100 feet, are sunk in the tertiary marls, containing also gypsum, which form the strata on either side of the Cecina, and, from recent borings, there can be no doubt as to their origin, 4 very thick beds of rock-salt having been met with between the surface and the depth of 300 feet. There are many other brine-springs on either side of the Cecina, but they are not used, the production of salt being a Government monopoly, and those of Le Moje sufficing for the consumption of the country. The fuel employed for the 4 evaporating-pans is exclusively wood, which the neighbouring forests of Berignone, belonging to the Government, furnish. The salt produced is beautifully white and pure: from its sale the public treasury derives a revenue of 4 millions of francs. Attached to the works is a house, inhabited by the director; but the malaria is so dangerous here during the summer and autumnal months as to oblige the principal employés to take refuge at Volterra.

Leaving the Moje, a low range of hills is crossed before reaching the Government fattoria or farm of San Lorenzo and the Cecina. The river must be forded, the suspension-bridge that formerly existed having been carried away; it is in progress of being rebuilt. In ordinary times there is little danger in crossing the Cecina, but in the rainy season the passage is often rendered impossible for days together. *During the floods no one ought to attempt the ford without an experienced guide.* From the opposite bank a good road of 5 m. leads to Pomarance, constantly ascending over the tertiary marls, here very abundant in beds of white gypsum or alabaster, and afterwards a coarse limestone or Panchina similar to that of Volterra.

Pomarance is situated at the summit of the ascent, although it cannot be seen until we arrive close to the gate. There is little to interest the stranger in this small town; in the principal ch. there is a picture by *Il Pomarancio* (Cristoforo Roncalli), who was born here, and a Virgin and Child of the very early Sienese school. Pomarance is also the country of the celebrated anatomist Mascagni, as we are told by an inscription over the door of a house opposite the church, where he was born. Count Lardarel has a large palace in the town.

There are two small *Inns*, the Unione and the Albergo della Burraia.

Lardarello, formerly called the Lagoni di Monte Cerboli, is the principal of Count Lardarel's establishments, and where the different manufacturing operations, as well as the singular circumstances that accompany the production of the boracic acid, can be most conveniently examined and studied. It is about 6 m. from Pomarance, by a good carriage-road, the high one to Massa, and the innkeepers will supply the necessary vehicles to reach it; an inn has been lately opened at Lardarello, where beds and tolerable fare may be procured: every facility will be afforded to strangers by the director of the works, to whom they should apply on arriving at Lardarello. The works are approached by a magnificent bridge raised high above the torrent, and to which lead elevated approaches, in the interior of which are warehouses; the bridge itself, a model of construction of the kind, consists of a single arch (which may be compared for beauty and hardiness of design to the bridge over the Dee at Chester), has a span of 72 ft., and is 90 ft. above the river *Possera*.

The district in which the Lagoni occur is one of the most singular countries in the world. Near the village of Monte Cerboli, in the midst of a deep, rugged and broken ravine, is one of the 8 establishments for extracting boracic acid from the earth. From the whole surface of a large space, probably a square mile of the broken ground, there issues a large volume of steam, which rises high in the atmosphere before it is absorbed, and may be seen at the distance of many miles. In the midst of this fog

of steam, on a small plain forming a kind of island, stands a village containing the cottages of the workmen, the evaporating chambers, the storehouses, and a church recently built. The process of preparing the boracic acid is the following: on excavating a few inches into any part of the broken ground, steam issues with great force, driving with it mud and even stones with a violent noise. One or two feet is quite deep enough for the object required. A wall capped with a dome is made round this opening, and thus a large cup-shaped pool is formed of from 50 to 60 feet in diameter. Into this cavity a stream of water is conveyed until it is nearly full. The cold water going down into the cavity becomes greatly heated, and is driven violently upward by the steam thus formed. The whole of the water becomes heated by this constant regurgitation from the heated cavity, and at the end of a certain time it has absorbed nearly 1 per cent. of boracic acid. After a period of repose in another excavation, in which the mud is deposited, this solution is conveyed into large inclined evaporating pans of lead. A powerful jet of steam from one of the large holes made in the broken ground is conveyed in a kind of drain to the evaporating-house, and passes in flues under every part of the evaporating-vessels. The water is thus carried off into the atmosphere, and the boracic acid remains in the concentrated solution. These works are now in the most flourishing condition owing to the sagacity of the late Count Lardarel. At the first, the cost of the fuel by which the water was evaporated was so great that little boracic acid was procured, and it scarcely repaid the labour and cost of production. The Count conceived the happy idea of employing the heat which nature so plentifully offered, and thus dispensed with the whole expense of fuel. The result of this plan of converting subterranean heat to commercial purposes has been the establishment of villages and a thriving population in a locality which was previously almost a desert. Down to 1838, the greater part of the borax consumed in England was imported from the East Indies: at present nearly the whole of the demand is supplied from the boracic acid works of Tuscany.

To this we may add, that the quantity of boracic acid now produced exceeds 2000 tons annually; that the whole of this is exported to England, where, being converted into borax, it is extensively employed in the manufacture of the finer descriptions of pottery and glass; that so great is the demand at present, that double the quantity produced would find a ready market; and that there is every reason to believe, ere many years have elapsed, the produce will be considerably increased under the improved processes introduced at the Lagoni. Since 1818, when the first operations were commenced, up to the end of 1860, the total quantity of boracic acid produced has amounted to upwards of 40,000 tons.

The number of workmen employed at Lardarello approaches 500; they are lodged on the spot, in most comfortable dwellings, at the expense of the proprietor, who has erected a very extensive villa for himself and lodgings for his employés, a very handsome church, and schools for the children of the workpeople, with trades' schools for the elder ones, and a very superior music school. Everything is done here, as we have seen at La Cava, to contribute to the comfort and well-being of his people by the proprietor; and however unhealthy their occupation may appear, or insalubrious the mephitic vapour in which they breathe, it is gratifying to know that there is less mortality than in most mining districts, and, as the traveller may assure himself, that in no part of Italy is there to be met with a more healthy and robust class of men than the labourers at the Boracic Works of Lardarello.

It may not be out of place here to add a few words on the scientific history of these extraordinary emanations. As the traveller enters the valley of the Possera, in which the Lagoni of Lardarello are situated, he will find it nearly

. at its northern extremity by a of serpentine hills, on the high- which are perched the ruins of a ıtery dedicated to St. Michael. ı are hot-springs issuing from ıerpentine, efficacious in rheu- affections, at the foot of the peak ıich this ruin stands; whilst at E. base of the range, on a conical t, is the picturesque village of ɜ Cerboli, ½ m. beyond which, on . bank of the torrent, is the town ırdarello, consisting entirely of loracic Acid Works, the dwell- of the workmen, and the resi- —a real palace—of the pro- r. This valley continues for 3 m., closed at the opposite ex- ty by the mountain of Castel , over a shoulder of which the road to Massa crosses. The of this valley are formed of in- l strata of Alberese limestone, ging to the same geological period ı lower chalk of Gt. Britain, upon ı lie beds of tertiary marine strata, ıding in gypsum and huge frag- ı of limestone, and it is from these ı that the boracic vapours issue. space from which they rise does ıxceed 1 square m.; it is im- ıle to say from what depth they ed; on arriving at the surface temperature is from 200° to 207° mheit—nearly that of boiling ' at this elevation above the sea. contain, in addition to boracic carbonic acid in considerable ity, sulphuretted hydrogen, azote, and carburetted hydrogen, ac- ng to the researches of MM. le and Leblanc; the boracic acid rs to be emitted in a state of r, and already formed. One of ırincipal drawbacks in the pro- ın of boracic acid has hitherto he difficulty of obtaining beyond r small proportion of it in solu- from 1 to 1½ per cent.), hence the ity of a tedious evaporation; a lerable amelioration has been re- obtained by means of Artesian ıs, the water brought to the surface charged with boracic acid in localities to the amount of 3½ per

Although Lardarello is the most productive of all the Boracic Acid Works, it is only one of the nine establishments founded by the late Count Lardarel—the others being Castelnovo, il Sasso, Monte Rotondo, Lago, Lustignano, San Eduardo, San Federigo, and Serrazzano. If the traveller will cast his eye over the map of the district occupied by these several localities, he will see that it embraces a very limited area, scarcely 30 English square miles, between the sources of the Cornia and Cecina, but chiefly in the amphitheatre of the head-waters of the former torrent, and that each of these gaseous emanations is situated in valleys descending like so many fissures or cracks from a central point, under which probably, but from what depth it is impossible to say, all these extraordinary eruptions originate.

A tour to the different establishments of Count Lardarel will well repay the time spent by the scientific traveller: he will be received with the greatest attention at each, where the hospitable proprietor has a comfortable house, and we can assure him that he will find nowhere their doors closed against him. Good carriage-roads communicate between the different works. They may be visited at all seasons of the year, although the most favourable will be in the early spring, or after the rainy season in the autumn. The best mode of proceeding will be, after having visited Lardarello, to cross to Castelnovo, thence to Sasso, Monte Rotondo, Lago, Lustignano, and Serrazzano, from which, by a fair country road of 12 m., the tourist can return to Pomarance.*

Should the traveller not wish to prolong his journey to Massa, 16 m. from Castelnovo, he may make an interesting excursion to the ruined Castle of Rocca Silana, a curious monument of the Middle Ages, about 3 m. from Pomarance. For the first 4 m. the road is the same as

* Works for the extraction of boracic acid have been more recently established on the *Fumarole della Galaria*, near Travale, at the E. base of the Peak of Gerfalco, about 1 hr.'s distance from the village of Montieri, and 4 from Colle, but the springs were over-abundant in ammoniacal salts.

that to Monte Cerboli, from which turning off to the l., it crosses the Possera by a curiously constructed bridge, one of the piers being upon an immense boulder, from which it ascends to the village of San Dalmazzo: here the carriage must be abandoned; the path ascends rapidly, although still suited for horses, for 3 m. through a picturesque country, until the pinnacle on which Rocca Silana stands is reached.

The Castle of *Rocca Silana* is on the summit of a peak of serpentine, and in so elevated a position (1760 ft. above the sea) as to be visible for many miles around, and to form one of the most prominent objects in the landscape of this part of the province of Volterra; it consists of a square castle in the centre, having remains of a keep, and 4 octagonal turrets at the angles; but the walls, instead of forming a plane surface from angle to angle, are convex outwardly; the masonry is very beautiful, formed of square blocks of limestone below and of brick above, surmounted by a cornice. The interior, now a waste, is occupied by a continuous arched vaulting that runs round three of its sides, the fourth being occupied by the foundations of the tower, and a small door the only entrance. Until within a few years the castle and its defences were amongst the best preserved in Italy, when it was sold for 10 dollars by the Government to a person who literally is destroying it for the iron in the walls and doors, a piece of vandalism unworthy of Tuscany.

A fortified line of wall, with square towers at intervals, surrounds the castle on 2 sides—the others being amply defended by the vertical precipice on which it stands. The gateway to this outer line of defence is a good specimen of military mediæval architecture; the entrance is by a zigzag covered way, once furnished with 3 gates, the innermost being almost entire.

Little is known of the history of *Rocca Silana*, except that it was during the 13th and 14th centuries a constant subject of contention between Volterra and its more powerful neighbours of Siena and Florence. There is not the most remote reason for supposing it to have been a Roman work, or to have any connection with Sylla, as its name might imply, and as there exists a belief in the country around. The view from the Castle is magnificent, extending to the Apennines on one side and to Mont' Amiata on the other, embracing a great part of the provinces of Volterra and Siena.

The tourist may prolong his excursion to the copper-mines in the valley of the Pavone beneath, by a very accessible path for a pedestrian, and thence ascend to the village of Monte Castelli, situated at almost an equal elevation, and on the opposite side of the valley from Rocca Silana. These mines are situated in the serpentine, and belong to the owners of those of La Cava. They are well worked, but hitherto to little profit. Their situation is a most picturesque one, at the bottom of a deep rent, through which the river has cut its way; the sides of the ravine, formed of black, arid serpentine, give to the scene around a picture of devastation and horror, with the ruined Castle of Rocca Silana frowning from its eagle's nest over the abyss beneath. *Monte Castelli* is a small village, with, as its name indicates, the ruins of a mediæval castle. From it there is a very fair road to *San Dalmazzo*, or, instead of returning through it from the mine, the tourist can proceed on foot by a rugged path to S. Dalmazzo, passing the ruined ch. of La Pieve, a fair specimen of the Lombardo-Gothic style of the 13th century.

A very good, although hilly, carriage-road of 26 m. leads from Pomarance to Massa Maritima, over the first 6 of which we have already travelled in going to Lardarello. From the latter place the route continues along the valley of the Possera 1 m. above the boracic acid works to *Bagno a Morba*, where there is a bathing establishment, much frequented in the Middle Ages, mentioned by Dante, and celebrated for having effected the cure of Lorenzo de Medicis. There is a large lodging-house, close to the hot springs, where a pension

has been established for the bathers. The waters are acidulated, and issue from the limestone rock at a temperature of 118° Fahrenheit. The baths are efficacious in rheumatic and paralytic affections. There is a second bathing establishment, the *Bagni della Perla*, also much frequented in July and August, ½ m. higher up the valley. The springs of La Perla are accompanied with a disengagement of sulphuretted hydrogen and carbonic acid gases. A gradual ascent of 2 m. farther leads to the pass between the valleys of the Possera and Pavone, near to which are the Lagonis of Castelnovo. The village of Castelnovo, with a population of 1500 souls, is built on the declivities of a hill about 1 m. from the rt. bank of the Pavone: it has a small dirty locanda. To persons wishing to visit Monte Rotondo, Sasso, and the mountain of Gerfalco, it may serve as a halting-place.

From Castelnovo to Massa the distance is called 16 m., but from the hilly nature of the road it can scarcely be travelled in less than 4 hours; it ascends the ridge of hills separating the upper sources of the Cornia and Pavone, leaving, about 2 m. on the rt., Bruciano, Sasso, and Monte Rotondo. Arrived at the summit of the pass, there is a fine view of the valley of the Cornia, extending to the Mediterranean, the island of Elba, &c. From this point we descend constantly to Massa. (Rte. 83.) Instead of following the carriage-road, the pedestrian will do well to proceed from Castelnovo to Sasso, thence to Monte Rotondo, and by a cross bridle-road to the coal-mines (lignite) of Monte Bamboli, 6 m. W.N.W. of Massa.

The high conical peak called the Cornata of Gerfalco forms a very remarkable object on our l. in the journey from Castelnovo to Massa. Although having the form of a cone, so common in volcanic countries, it is formed entirely of secondary strata, and will be well worth a visit from the geological traveller. It consists of beds of limestone and of red calcareous shales, abundant in fossils analogous to those of the lias and inferior oolitic formations of Northern Europe. The best point for the geologist to examine will be the N. side, by the route from Castelnovo to Fiorini, where the red ammonitiferous limestone may be seen lying upon a white marble, also containing oolitic and liassic fossils.

ROUTE 83.

LEGHORN TO CIVITA VECCHIA, BY GROSSETO, ORBETELLO, AND THE SEA-COAST (RAIL).

	KIL.	M.
Leghorn to Colle Salvetti	16	10
Acciaiolo	22	14
Acquabona	39	24
Cecina	52	32
Bambolo	69	43
San Vincenzo	76	48
La Cornia	87	54
Follonica	104	65
Potassa	119	74
Monte Pescali	134	83
Grosseto	146	90
Talamone	169	105
Albegna	177	110
Orbetello	184	114
Montalto	217	135
Corneto	236	148
Civita Vecchia	256	159

1 direct train daily from Leghorn, at 12·15 A.M., in correspondence with those from Turin and the N. of Italy generally, by Bologna and Spezia, performing the journey to C. Vecchia in 7 hrs. The journey between Leghorn and Rome is performed in a day, the same train reaching Rome at 9 P.M. Travellers will do well to take some provisions, as the only refreshment to be obtained will be at Orbetello, where the buffet is very indifferent. Persons arriving from Florence change carriages at Leghorn, beyond which there is no change.

The carriage-road along the coast of Tuscany, called the Strada del Littorale, was constructed by the Tuscan government as a part of the extensive improvements in the Maremma; it follow

the line of the Via Aurelia in its whole extent to Rome.*

The Rly. for the first 2 m. after leaving Leghorn is the same as that to Pisa, from which it branches off on the rt., crossing the plain to

10 m. *Colle Salvetti* Stat. From here it follows for the next 20 m. the carriage-road from Pisa to Grosseto.

4 m. *Acciaiolo* Stat. The villages of Fauglia and Lorenzana are seen at some distance to the l. Further on

4 m. *Orciano*, a large village.

6 m. *Acquabona* Stat. Not far from here are the villages of Rosignano on the rt., and of La Castellina on the l., about which the best qualities of alabaster gypsum for statuary purposes are obtained. A gradual descent leads from here, crossing the plain of Vada, to

8 m. *Cecina* Junct. Stat., on the S. bank of the river, in a rich alluvial plain, at a short distance from the sea: the highly-cultivated plain for miles on the N. of the river, the Piano di Vada, that on the S. of La Cecina and Castagneto, have been reclaimed of late years, and form now one of the most productive agricultural regions of Tuscany.

[From La Cecina a branch line is in activity up the valley of the same name towards Volterra, 18½ m. :—

Cecina to San Martino . . .	kil. 9
Casino di Terra	17
Ponte Ginori	24
Le Saline	30

The Station of Le Saline is near the great salt-works of Le Moje (Rte. 82) 6 kil. from Volterra, 9 from the mines of Monte Catini at La Cava, and from Pomarance; so that these places are brought within a distance of 4 hrs from Leghorn; thus opening a very interesting district to the exploration of the antiquarian and scientific traveller. Carriages corresponding with all the trains will be found at Le Saline for Volterra (fare 1 fr.) and Pomarance. (See Rte. 82.)]

[The carriage-road, soon after quitting Leghorn by the Porta di Maremma, crosses the Rio Maggiore, and then proceeds along the base of the group of hills, on one of which is situated a celebrated Sanctuary of the Virgin, much venerated by the seafaring population, the Madonna di Monte Nero. At first these hills are covered with villas; but those which follow gradually become bare of everything except myrtle, lentiscus, and Spanish broom. Near the 12th milestone is a neat-looking Locanda not far from the Promontory and *Torre di Castiglioncello*. 1 m. beyond it the road enters the plain, and soon afterwards crosses the river Fine by a good bridge. At Collenzano, 1 m. before reaching the river Cecina, it is joined by the road from Pisa, and by that from Volterra (24 miles), the latter descending along the rt. bank of the river: the Cecina is crossed near some ruined iron-works (la Magona), about 2 m. to the westward of which it empties itself into the sea at the small village of San Giovanni. At this point the milestones take up the distance from Pisa, so that the traveller must henceforth deduct 8 m. from the distances marked on them, which will give very nearly those from Leghorn.]

On leaving Cecina the Rly. runs parallel to the shore, but separate

* The Via Aurelia, constructed by Æmilius Scaurus about B.C. 109, was one of the great lines of communication between Rome, Liguria, and Cisalpine Gaul. The following were the principal stations on it, with the present corresponding localities and their respective distances:—

Roma—	M.
Lorium (near Castel di Guido) . .	XII
Turres (Monteroni)	X
Pyrgos (Sta. Severa)	XII
Punicum (Sta. Marinella)	III
Castrum Novum (Torre Chiaruccia) .	VI
Centum Cellæ (Civita Vecchia) . .	V
Graviscæ.	
Ad Martam (Marta River)	X
Forum Aurelii (Montalto)	III
Cosa (Ansedonia).	
Ad Lacum Aprilem or *Prelium.*	
Salebro	XII
Manliana	IX
Populonia	XII
Vada Volterrana (Vada)	XXV
Ad Herculem (near Leghorn) . .	XVIII
Pisæ (Pisa)	XII
Papiriana (Viareggio)	XI
Luna (Luni)	XXIV

from it by a line of woods or *Macchie* until reaching

11 m. *Bambolo* Stat., near the town of Castagneto, on the declivity of the thickly wooded chain of chestnut forests on l.

4 m. *San Vincenzo* Stat.; there are 2 Inns, where beds can be obtained. A great deal of charcoal, piles of which are seen on the beach, is shipped from here, principally to Malta.

[San Vincenzo will be the most convenient point from which the traveller can visit the ruins of POPULONIA, the naval arsenal of Etruria, the great mart of her commerce, and the powerful city which Virgil represents as sending 600 warriors to assist Æneas. As it was ruined in the time of Strabo, it is not surprising that there are very few of its remains now visible. These are situated on a little isthmus upon the coast, beyond the Bay of Baratti, about 10 m. from San Vincenzo, from which there is a road; and from Baratti it is possible to proceed in a carriage to *Piombino*, 6 m. distant, over the promontory, and from Piombino through the sandy tract of pine forest called the Tombolo to Follonica, 15 m. farther; in wet weather, however, the road through the Tombolo is not practicable for vehicles; indeed the least fatiguing mode of reaching Follonica from Piombino will be by a boat, which in ordinary weather will perform the voyage in less than 3 hours. Populonia is distinguished from a considerable distance by its picturesque feudal castle, with machicolated battlements and turrets. Of the ancient city the walls alone remain, and are traceable for about 1½ m. on the summit of the hill. The largest masses are on the W., and are built in horizontal courses, though the blocks are so much more irregular than usual in Etruscan masonry as to give the walls in places a polygonal appearance. The blocks vary from 1 to 7 feet in length. Within the walls there are 6 vaults, supposed to be the remains of an amphitheatre, a mosaic representing fishes, and some reservoirs, all of the Roman *period. A few tombs are found in the slopes of the hill; and in a dense wood, half a mile* S. of the walls, are some circular vaults in the sandstone cliffs called "Le Buche delle Fate." On the hill to the E. are several tumuli, some of which, called "Le Grotte," were opened in 1840, but they contained nothing of value, and had evidently been rifled in ancient times. PIOMBINO, though the capital of a principality which belonged to the Appiani and Buoncompagni families, but which since 1815 has devolved by treaty and purchase to Tuscany, is a miserable town of 1700 souls, including the small garrison in its citadel It is situated on a peninsula, which shelters the small harbour of Porto Vecchio, from which vessels of light draught of water keep up a communication with Elba on stated days. The distance to Portoferrajo is 12 m., and to the N. extremity and nearest part of the island about half that distance.]

From S. Vincenzo the rly. runs more inland behind the peninsula of Piombino, and across a marshy flat, to

7 m. *La Cornia* Stat., which will be the most convenient point on the rly. to visit Piombino from. [A road also leads from Cornia to the town of Campiglia, upon the hills about 4 m. on l. *Campiglia*, with its picturesque ruined castle, though lying off the road, is not unworthy of a visit. It is a town of 2000 souls, and has a very decent locanda, kept by Giovanni Dini. In the neighbourhood of Campiglia, some of the older antiquaries placed the site of Vetulonia. There are no remains of antiquity here, though some Etruscan tombs and Roman ruins have been found in its neighbourhood. The view from the hill above the town, called Campiglia Vecchia, is one of the finest in the whole of the Maremma, extending from the island of Gorgona on the N. to that of the Giglio on the S., and embracing to seaward Corsica, Capraja, Elba, Pianosa, and Monte Cristo. The distance from Cornia to Piombino is about 6 m.] From La Cornia the rly. for a considerable distance passes through an extensive plain, and afterwards the forest called Il Tombolo, abounding with thick cover of tall hea

cork-trees, myrtle, arbutus, and broom, among which the wild boar and roebuck find a shelter. About half-way to the next Stat. the line crosses the tramway leading from the sea-side to the lignite-mines of Monte Bambolo, near Massa (now closed).

11 m. *La Follonica* Stat., near the sea-coast, an industrious village and a small port, always deserted in the summer season, the seat of the Government iron-works, which turn out 10 millions of Tuscan pounds of metal annually. The ore is brought from the mines of Elba, and the combustible from the forests of the mountains of the Maremma. In consequence of the malaria the works are only in operation from December until May; the iron produced is of excellent quality, and forms a considerable item of revenue to the Government. Opposite the iron-works is the village ch., with a curious porch or façade in cast iron. There is a tolerable Inn here, and a buffet at the Station.

A fair carriage-road of about 14 m. leads to *Massa Maritima*, which is seen from here perched upon a height to the l. *Massa* is an episcopal town of 3000 souls; but in spite of its imposing position amidst some charming scenery, it is a miserable place, with an apology for an inn (Locanda del Sole). The cathedral, dedicated to S. Cerbone, which dates from the 13th century, has 3 tiers of arcades in its façade, and is the only object of interest in the town. The view from the hill, however, is so magnificent that it will repay a visit.

Leaving Follonica, the rly. quits the shores of the Mediterranean, traversing a long valley between 2 ranges of thickly-wooded hills, passing by

9 m. *Potassa* Stat., which derives its name from the potash made in con- [illegible]ble quantity, by burning the low [illegible] of ericas which cover all the [illegible]uring country. Before reach- [illegible]assa, the villages of *Ravi* and [illegible] are passed upon the hills on rt. [illegible]here the rly. leads to the Osteria [illegible], on the hill above which is the [illegible] of *Guancario*. A road of 3 m. [illegible]om *here to Colonna*, supposed to represent *Colonia*, the site of the battle of Telamon, in which the Gauls were routed, A. U. C. 529. It is said to still retain fragments of polygonal walls, and some remains of Roman times. 2 m. farther we cross the Bruna, and enter the marshy plain called the *Padule di Castiglione*, the *Lacus Prelius* of Cicero, which the Government are gradually filling up by means of river deposits or *colmates*, on the plan adopted in the Val di Chiana. [At the mouth of the Bruna is the little port of Castiglione della Pescaja, busy with its anchovy fishery, and its trade in timber and salt, the latter being imported from Elba. The fortress commands an extensive view of the coast.] Continuing across the plain to the E., the rly. passes by

9 m. *Monte Pescali* Junct. Stat., at the base of the village of the same name, picturesquely perched on a hill on the l. Here the projected rly. from Siena is to join. 2 wide canals from the Ombrone are passed before reaching

7 m. GROSSETO Stat., the chief town of the Maremma, regularly fortified, the walls of which form a pentagon, with brick bastions and 2 gates. It is the seat of a bishop, contains a population of 2576 souls, and possesses a cathedral in the Italian Gothic style of the 13th cent., the façade in alternate courses of white and red marble, the jambs of the entrance elaborately sculptured. In the piazza in front is a statue to Grand Duke Leopold II., its benefactor in draining the neighbouring country. There is a small museum, with some Etruscan antiquities, in the court, and a public library. L'Albergo d'Italia, kept by Ponticelli, is a fairly comfortable inn: Grosseto will be the only decent sleeping place between Leghorn and Civita Vecchia. There is a road from Grosseto to Siena, 50 m., by Batignano and Paganico (on the Ombrone), Rte. 81A, and a rly.

Before leaving Grosseto the antiquarian tourist may visit the ruins of the ancient *Rusellæ*, about 6 m. off. 4 m. N.N.E. from Grosseto are the sulphuretted springs called the Bagni di Roselle, where guides to the ruins,

2 m. distant, may be met with. The pathway leads along the side of the hill of the Torre Moscona, which is covered with the ruins of a circular fortress of the Middle Ages, with large subterranean vaults of apparently a much earlier period. Beyond this is the isolated hill on which we may still trace, for a circuit of 2 m., the stupendous walls of Rusellæ, celebrated for its antiquity even by the Roman writers, and so powerful as to have been one of the 12 cities of the Etruscan League. The site has been utterly deserted since the middle of the 12th century, since which the place has become a perfect wilderness, overgrown with dense thickets of underwood, through which, in parts, it is impossible to penetrate. Many parts of the walls are unapproachable, and a large portion of the area within them appears as if it would never again be trodden by the foot of man. The walls, wherever we can approach them, are of exceeding interest; in some portions they present the usual horizontal and rectangular character of Etruscan masonry; but on the northern and eastern sides they are formed of enormous masses, piled together in the primitive style of polygonal construction. Some of these blocks are from 6 to 8 feet high, and from 7 to 12 feet long. In some places there are traces of an inner wall more regularly built, with smaller blocks of rectangular masonry. Several gates are to be traced, and at the S.E. angle is a triple square of masonry, supposed by Micali to have been the Arx. A circular ruin, with vaulted apartments of Roman work, has been described as an amphitheatre. All trace of the Etruscan necropolis is lost amidst the dense underwood which covers the site, and the only tomb known in the neighbourhood is a square chamber covered with slabs of stone, and bearing undoubted marks of high antiquity.

2 miles after leaving Grosseto the rly. crosses the Ombrone, the ancient Umbro, on a handsome iron bridge built on tubular piers.

Beyond the Ombrone, and after passing the plain and extensive oak forest of Alberese, in which some large farm-buildings are passed on the rt., and afterwards the chapel of Alberese, on a projecting spur of limestone, the line traverses a valley bounded on the W., towards the sea, by a range of wooded hills called the *Monti dell' Ucellina*, celebrated among the sportsmen of Tuscany as a favourite hunting-ground for the wild boar. A road-side locanda called *Collecchio Nuovo* is much frequented during the shooting season. Upon a hill W. of Collecchio is a ruined castle belonging to the Marsigli family of Siena, the name of which (*Bella Marsilia*) still recalls the "Bella Marsigli," whose beauty induced some Turkish cruisers to carry her off to Constantinople, where she became a sultana.

15 m. *Talamone* Stat. Beyond this the line, after passing through a deep cutting, crosses the Osa, and 5 m. farther the Albenga, on a brick bridge of 4 arches; the carriage-road at a short distance lower down by a ferry-boat at *La Torre delle Saline.*

At the south extremity of this range of the Ucellina, distant 2 m. from the station, is the village of *Talamone*, the ancient TELAMON, where Marius landed on his return from Africa, and where the Romans, under the Consuls L. Emilius and Atilius Regulus, defeated the Gauls, B.C. 224. There are some fortifications on the headland. The subjacent bay offers a secure anchorage in N.W. winds for coasting vessels, and even for steamers when they cannot reach Port' Ercole. There is little to detain the traveller in this place: no Etruscan masonry is to be seen; but the rocks are covered with fragments of ruins, the remains apparently of Roman villas. Near Talamone Vecchio, nearer the railway and on the E. side of the bay, are some hot springs, emitting sulphuretted hydrogen gas, which are supposed to be those mentioned by Pliny as existing in the neighbourhood of Vetulonia, the site of which has lately been discovered in this neighbourhood. The position of this long-lost city, on a hill about 6 m. from the coast, renders it more than probable that Telamon was

its port, as Graviscæ was that of Tarquinii, and Pyrgos of Cære. To reach the site of Vetulonia we must either take the bridle-path which strikes off from the carriage-road towards the l., before we reach the Osa, and leads to Magliano, or the new road which connects Magliano with the Torre delle Saline at the mouth of the Albegna. 11 m. from Talamone stat. we cross the Osa, the ancient Ossa. The remains of the Roman bridge, by which the Via Aurelia was carried over the river, are still visible in some vast masses of masonry lying in the stream. 4 m. farther we cross the Albegna, the Albinia of the Peutingerian Itinerary.

5 m. *Albegna* Stat.

At the mouth of the Albegna on the rt. is La Torre delle Saline, serving as a salt depôt, the view from which is magnificent up the valley—the hills covered with villages, amongst which the most remarkable are *Magliano* and *Scansiano*, the whole closed by the mountain group of Montanuata. A good carriage-road leads from here to Magliano, by which the Etruscan sites of Pitigliano, Savona, and Saturnia can be most conveniently visited. *Magliano* is a village, the ruins of whose mediæval castle form a picturesque and striking object as we approach it. It lies about 10 m. from the high road, but, as it is destitute of accommodation for the traveller, it must be visited *en route* either to Grosseto or Orbetello, unless indeed the roadside locanda of Collecchio be made the head-quarters for this excursion. During the operations for the new road in 1844, Signor Pasquinelli, the engineer, in exploring the district for materials for his foundations, discovered beneath the surface the walls of an ancient city, which supplied him with the stones necessary for his purpose. These he destroyed as soon as they were excavated, but as the quantity he required was considerable, he was compelled to lay bare the whole circuit of the walls.

By these operations, destructive as they were, was brought to light a long-buried and forgotten city, which Mr. Dennis has identified with VETULONIA, one of the most ancient and powerful cities of the Etruscan League. The form of the city, as traced by Signor Pasquinelli, was that of an irregular square, rather more than 1¼ m. in length, and ⅔ m. in breadth; the whole circuit of the walls being upwards of 4 m. The blocks of stone of which the walls were built were found in many places overturned and mingled with fused metal and burnt matter, as if the city had been destroyed by some violent catastrophe. The blocks, however, had been put together without cement in horizontal courses; and though generally of comparatively small size, there were some among them 9 or 10 feet in length. In the course of these excavations several bronzes and earthen vases were dug up, which sufficiently proved the Etruscan character of the site; and, beyond the walls, some tumuli, encircled with masonry at their base, were discovered and destroyed during the progress of the road. On some of the neighbouring heights several painted tombs had been opened by various explorers long before the existence of the city was ascertained, and there is little doubt that much more could be brought to light by judicious excavations.

On leaving the stat. of Albegna, the railway runs E. of the Salt Lake, or Stagno, of Orbetello, at the base of Monte Argentaro, the town of Orbetello being about 2¼ m. on rt. of the station. There is an omnibus to and from the station.

As we approach Orbetello, and indeed for some miles along the road between the Osa and Albegna, we command very striking views of the noble promontory of Monte Argentaro, the Mons Argentarius of the ancients. Within the northern bay of this headland is the fortified port of San Stefano, to which a road leads from the Bocca di Albegna, along one of the necks of sand by which Monte Argentaro is united to the mainland. At the south-eastern base of this mountain is the fortified harbour of Port' Ercole, the Portus Herculis of the ancients. This and all the other small ports on this coast are actively engaged

in the tunny fisheries, and many of the towers which are seen upon the coast are used to watch the shoals during the fishing season. Immediately at the back of Monte Argentaro, and separating it from the mainland, is the great salt lake or lagoon, the cause of the malaria in the surrounding country during the summer, and which at other seasons supplies it with fish, which are caught at night by the harpoon and lights. There is good shooting about Orbetello, especially in the early winter months, the game being woodcocks, snipes, waterfowl, &c.

5 m. *Orbetello* Stat. There is an indifferent buffet here, the only place where refreshments can be obtained between Leghorn and Rome by the express trains. It is about 2½ m. from ORBETELLO, a fortified town of 3000 souls, built on the long and sandy neck of land which here projects into the lake. The Locanda della Rosa is the best inn here. The fortifications of Orbetello, which are on the land side, were built chiefly by the Spaniards in the 17th century. The sea-wall, which protects it on the side of the lagoon, rests upon stupendous masses of ancient masonry, whose polygonal blocks, put together without cement, bespeak at once their very ancient character. On the sandy isthmus, between the glacis or the "Spalti" and the mainland, several ruins of Etruscan tombs have been discovered, from which sarcophagi, vases, and bronze articles have been obtained. Orbetello will be the best place from which the traveller can visit the Monte Argentaro, which to the geologist particularly offers many objects of interest, &c.

[No traveller should leave Orbetello without devoting a few hours to visit *Ansedonia*, the site of the ancient city of COSA, the Cosæ of Virgil, who mentions it among the Etruscan cities which sent assistance to Æneas. It is about 4 m. by the carriage-road from the station; the easiest mode of reaching it, however, will be perhaps by taking a boat at the town and rowing across, the ruined city being about 1 m. from the landing-place. The price of the boat should not exceed 10 or 12 fr. The carriage-road to Montalto and Civita Vecchia passes near to it. It is situated on the summit of an isolated hill on the sea-shore. The ascent to the summit is about a mile by the ancient pavement. The walls are more perfectly preserved than those of any other ancient city in Italy; they are about 1 m. in circuit, and exhibit 2 distinct kinds of masonry—the upper portion being in horizontal courses, like those of the Etruscan cities generally; the lower being of huge polygonal masses of limestone, fitted together with the utmost nicety, and without cement. The walls vary in height from 12 to 30 feet, and in thickness from 5 to 6. At intervals they are strengthened by towers from 20 to 40 feet square; 14 of which may be still traced, no less than 11 occurring in the 2 sides which faced the sea, and was therefore more open to attack. The outer side of the walls has been worked down to a smooth surface, but the inner one has been left in its rough state. There are 3 double gates, situated in the northern, southern, and eastern walls; the latter is the most perfect, and exhibits in high perfection all the peculiarities of structure for which Cosa is remarkable. Like the great gate of Arpino, those of Cosa have probably been covered with flat slabs of stone, or have had lintels of wood. In the S.E. angle the ground rises into a small plateau, which must have formed the arx or citadel of the city. On this height may be recognised 3 or 4 specimens of masonry, of as many different periods; the lowest being polygonal, like the city walls; the next Etruscan; that which follows, Roman; and the most recent mediæval. The polygonal architecture of Cosa was long considered to be the only example of that style within the limits of ancient Etruria; and considerable controversy has been carried on by the Italian and German archæologists in regard to its antiquity. The Italian antiquaries, with few exceptions, regard Cosa as a more recent Etruscan city than

Cortona, Volterra, Tarquinii, and others in which the horizontal style is found in its greatest purity; and have therefore ioncluded, with reason, that its polygonal substructions do not denote that high antiquity which it was formerly the fashion to attribute to all places where polygonal constructions existed.

Orbetello will be a convenient place from which to make an excursion to the ruins of SATURNIA and SOVANA. Saturnia is 30 m. distant; the road ascends the valley of the Albegna by its l. bank, and is practicable for carriages as far as Montemerano, whence a bridle-path of 8 m. leads to Saturnia. Another bridle-path of 10 or 12 m. across the mountains leads to Sovana and Pitigliano; or if the carriage-road be preferred, an excellent one of 17 m. leads from Le Saline, at the mouth of the Albegna, to Manciano and Pitigliano, where the traveller may obtain accommodation at the Casa Bertocci. From Manciano he can visit Saturnia, and from Pitigliano Sovana, and proceed to Civita Vecchia, visiting the Ponte della Badia (Vulci), Toscanella, and Corneto. All these places, and the roads by which they can be reached, are noticed in detail in our Excursions to Etruscan Cities, at the close of the *Handbook of Rome.*]

Leaving Orbetello for Civita Vecchia, the Rly. passes at the bottom of the hill of Cosa or Ansedonia, and for some miles along the Lago of Burano on the rt., which is separated from the sea-shore by a long line of macchia, or wood, at the E. extremity of the L. of Burano.

11 m. farther the Chiarone stream, the frontier between Italy and the late Papal States, is crossed, the picturequelsy-situated village upon the hills ntsthe l. being *Capalbio.* Farther on the country is uninteresting, the town of Montalto being the only object of interest in view, before reaching which the Fiora is crossed.

22 m. *Montalto* Stat.; about 1½ m. from the town, and at about an equal *distance on the rt.*, is La Torre di *Montalto, on the coast*: and a road of *10 m. to Canino.*

MONTALTO. The town is situated at *some distance* on the l., on the site of the ancient Forum Aurelii. There is a poor locanda (l'Angelo) here. There is absolutely nothing to see except its mediæval walls.

From Montalto the traveller can more easily visit than from any other point on this road the ruins of the ancient Vulci, the Ponte della Badia, and the more recent Roman ruins about Musignano and Canino. From Montalto upwards the banks of the Fiora are very picturesque, especially as we approach the Ponte della Radia: the distance from Montalto to the latter is less than 8 m., and may easily be performed on horseback, but ought not to be attempted, from the insalubrity of the climate, *between the end of May and October.*

The Rly., after leaving Montalto, runs through some deep cuttings, and, 4 miles beyond it, crosses the Arrone. [7 m. farther, before reaching the river Marta, it leaves on the rt., upon the coast, the site of *Graviscæ*, the ancient port of Tarquinii, now only marked by some blocks of tufa and broken columns, and by a fine arch 14 feet in span, called the Pontone, which formed the mouth of a water-course, and opens into an embankment of massive masonry which was probably the quay of the Etruscan port. Beyond the Marta, farther down the coast, is *Porto Clementino*, a small harbour for the export of salt and grain, which is full of bustle in the winter, but in summer deserted on account of the malaria.]

Between Montalto and Corneto the railway runs nearer to the coast than the carriage one, crossing numerous ravines and torrents; the distance to Corneto occupying ½ an hour, and from the latter to Civita Vecchia ¾ hr.

16 m. *Corneto* Stat. Here also the town is 2 m. distant from the rly. on l.; conveyances to it at the station.

Immediately after crossing the Marta the road passes at the bottom of the hill on which Corneto stands, but does not enter the town. (Corneto is described in our Excursions from Rome.) At the junction of the branch-road leading from the station to the town is a wretched locanda; but there is a very tolerable inn in the Palazzaccio,

at Corneto itself. The road, less than midway between Corneto and Civita Vecchia, crosses the Mignone, not far from the embouchure of which is *Torre Bertolda* or Sant' Agostino, which marks the site of *Rapinium*,—where St. Augustin was reproved by the angel for entertaining doubts on the subject of the Trinity.

6 m. *Civita Vecchia* Stat.

CIVITA VECCHIA (*Inns:* H tel Orlando, near the landing-place, but ½ m. from rly. stat.; the best, but charges complained of; accommodation very fair. Hôtel de l'Europe, not so good, but more moderate). *It will be better to have as little to do as possible with hotels here.* There is now a very good buffet or refreshment-room at the Rly. Stat., where the traveller can be more comfortably and economically served, pending the passport and custom-house formalities. Civita Vecchia has acquired more importance and activity of late years than it ever could have been expected to do, owing to the construction of the railway and the extension of steam navigation on the coast of Italy. A considerable proportion of travellers land here on their way to Rome; and the lines of steamers between Marseilles, Naples, Malta, and the Levant call at it on their outward and homeward voyages. It may be stated that a vessel going either way reaches Civita Vecchia every second day; most to be depended upon for punctuality are those of the French *Messageries Impériales*, carrying the Government mails, which arrive every Saturday morning from Marseilles, starting at 3 P.M. for Naples on the same day, and on Wednesday morning from Naples and the Levant, and sailing for Leghorn and Marseilles in the afternoon.

Although the principal port of the late Papal States, Civita Vecchia has no great commercial importance, its transactions being exclusively connected with the supplies to the capital. The import trade consists *chiefly of coal for the supply of the steamers calling here, and of colonial produce from* Leghorn; the exports are few—a small quantity of grain from the neighbouring districts, and works of art collected at Rome during the winter by the foreign visitors. Civita Vecchia is a free port, which adds to its commercial importance.

Considerable amelioration has been introduced as to landing at Civita Vecchia and proceeding to Rome, the annoyances experienced formerly by travellers having been to a great degree removed. Passengers are not permitted to go on shore until the captain of the steamer has exhibited his papers, and until the passports have been examined, an operation which occupies from one to two hours, according to the number of passengers. The charges for boat-hire and porterage have been fixed by a regulation of the police authorities, and the money for the boat-hire is paid to an agent on landing and embarking, which saves much bickering: for one person with his luggage the fare is 1 franc, and half a franc for every additional member of a family included in the same passport. These fares are nearly double if the landing takes place from a steamer lying outside the port, but which rarely is necessary.

Luggage.—Immediately on landing all packages are taken possession of by the chief of the porters, *Capo dei Facchini*, who undertakes to convey them to the Rly. Stat., where they are duly visited by the Customs officials, and where a small fee may facilitate matters; a fixed charge is made for the transport of luggage: for each box, trunk, or larger package, 65 cents.; for hat-boxes, travelling-bags, 33 cents.; all small parcels which the traveller carries in his hand are visited at the gate on the way to the stat.

British Consul.—John T. Lowe, Esq.

The *Port*, with its massive construction, is one of the most remarkable works of Trajan, and as the "Portus Trajani" it is well known by the description of the younger Pliny. Though the moles, quays, and fortress which we now see were erected after the destruction of the town by the Saracens the 9th century, their foundations

Roman. Civita Vecchia was made a free port by Clement XII.; its fortress was begun in 1512 by Julius II., from the designs of Michel Angelo, and finished by Paul III. The walls of the town were built by Urban VII. in 1590. Considerable additions have been made to the defences of the town, especially on the land side, since its occupation by the French. The brightness of the ramparts and the lazzaretto, and the massive architecture of the buildings around the harbour, give it a striking appearance as we approach it by sea.

Civita Vecchia is the capital of the smallest province of the late Papal States, having a Pop. of 20,700, that of the town being 7823. It occupies the site of the Roman Centumcellæ. On the destruction of that town by the Saracens in 828, the inhab. removed to a position farther inland, but returned to the former site in 854, from which circumstance the name Civita *Vecchia*, or the old town, is said to be derived. It was made an episcopal see by Leo XII. in 1825, being now united to the more ancient diocese of Porto and Sta. Rufina. The *prisons* of Civita Vecchia are said to be capable of holding 1200 persons. The large square building on the sea-side, outside the N. gate, is the Darsena, an extensive prison for criminals sentenced to terms of labour. It is on the S. side of the rly. going to Corneto.

Numerous antiquities and coins have been found in the vicinity of the town. About 3 miles distant are the *Bagni di Trajano*, mineral springs, mentioned by Pliny as the Aquæ Tauri. The aqueduct, constructed on the foundations of that built by Trajan, by which water is conveyed from sources situated at a distance, it is said, of 23 m., is a remarkable work. At La Tolfa, 12 m. distant, are some lead and iron mines, and near it the Alumiere, or alum-works, which formerly gave a considerable sum to the treasury.

Civita Vecchia will be a convenient point from which the traveller can visit the Etruscan cities of South-Western Etruria; on the day of landing he will have plenty of time to proceed to Corneto by rail, and return on the same evening by the rly. train for Rome; from Corneto he can proceed to Viterbo, visiting on the way Bieda and Norchia; or, if he limits his tour to Corneto, he can on the following day, and on his way to Rome, diverge from Palo to Cervetri, and reach the Eternal City betimes on the same evening.

There is little to detain the traveller at Civita Vecchia. In the entrance-hall at the Rocca, or old castle, near the N. extremity of the town, are some Roman inscriptions found about the town; a Roman milestone, in cipollino marble, bearing the number XXXIV., which stood on the Via Aurelia; and 3 large Etruscan sarcophagi, with recumbent figures and inscriptions in the Etruscan character on the lids. Signor Guglielmi, a rich landowner, has some Etruscan urns, found near Montalto: and Signor Bucci, in the Piazza San Francesco, has a collection of vases, bronzes, and antiquities for sale.

(For Railway to Rome see Rte. 100.)

ROUTE 84.

SIENA TO AREZZO, BY MONTE SAN SAVINO.

(About 42 m.)

This is a very good, but hilly road, and may be performed in a day in a light carriage. Arezzo can be, however, reached more expeditiously by

ay as far as Lucignano or
a, from which conveyances
many of the places in the
the Val di Chiana.
ring Siena by the Porta Pis-
arriage-road descends for 4 m.
, where it crosses the Bozzone
nd, 1 m. farther, the river
a handsome bridge at *Ta-
rbia*. Beyond this we enter
and arid region of the *Crete*
blue tertiary marls (here-
xtremely abundant in fossil
nd which continues for 8 m.
m. after crossing the Arbia
Asciano and to Montepul-
nches off on the rt. About
m Siena we reach the hamlet
rico on the upper Ombrone,
e roads to Arezzo and to
Rte. 85) separate, and from
commence to ascend for 6 m.
ills that separate the valley
brone from that of the Chiana;
est point of the road is near
o, 2000 ft. above the level of
Descending from thence, by
s route, we pass the town
San Savino, the country of
ius III. (there is a handsome
diæval tower here), situated on
ove the river Esse, one of the
ents of the Chiana; between
and the Chiana the road
bliquely 2 low ranges of hills
o the latter river, and 7 m.
riving at Arezzo enters the
hiana at the *Pieve al Intoppo*,
re reaching the Chiana. From
t the drive to the gates of the
the low hills of L'Olmo, and
e Piano di Arezzo, is through
nely rich and fertile country.
. (See Rte. 107.)

ROUTE 85.

CHIUSI TO SIENA, BY THE VAL DI CHIANA.

[There are 2 carriage-roads by which the traveller can proceed from Chiusi to Siena: the one by Rapolano, the other by *Chianciano*, *Montepulciano*, and *Asciano*; the latter is by several miles the longest, and with vetturino horses — for there are no post-stations on the road—will require nearly 2 days, but it is by far the most interesting to those not pressed for time, as it will enable the tourist to visit the Baths at Chianciano, and the interesting town of Montepulciano; the latter, where there is a tolerable locanda, may be reached in a morning's drive from Chiusi, and made the first day's resting-place. There is an Inn at Asciano, the Aquila: the road from Asciano to Asinalunga is beautiful.]

Chiusi (by Rail) to	KIL.	M.
Salcini	10	6
Salarco	20	12
Torrita	26	16
Sinalunga	32	19
Lucignano	38	23
Rapolano	51	31
Asciano	57	35
Siena	90	56

2 trains daily in 4 hrs.

The easiest mode, however, of reaching Siena and Florence from Chiusi will be by the rly., which, on leaving Chiusi Stat., about 1 m. S.E. of the town, runs round the foot of the hill on which the town is built. Soon after passing the *Fattoria* (farm) of Dolciano, it crosses a marshy plain which separates the Lakes of Chiusi and Montepulciano, where malaria now exists in a greater degree than in any part of the Val di Chiana; following the l. bank of the latter lake to Acquaviva, near which there is another large farm establishment belonging to the State, the road then passes by Salarco Stat. at the foot of the hill on which Montepulciano stands 4 m. distant; from here the country is very beautiful to

16 m. *Torrita* Stat. The town offers nothing of interest; there is a poor locanda outside the gate. The village is upon an elevation on the l. Before reaching Torrita the road from Montepulciano to Arezzo by Fojano branches off on the rt.

On leaving Torrita, the picturesquely situated town of *Sinalunga* (one of the several that, placed on the range of hills bordering the Val di Chiana, were out of the reach of its once pestilential malaria) is passed on the l. [Near this a good carriage-road to Siena by Asciano branches off on the l. Here the carriage-road enters the valley of the Foenna, one of the largest tributaries of the Chiana. The town perched on the hill above it is *Rigomagno*. A very gradual ascent of 4 m. through a wooded valley leads to the highest point, where the chain of hills forming the watershed between the Chiana and the Ombrone is crossed by a low pass (1260 ft. above the level of the sea). Near the summit is the small village of Serre, an important place in the mediæval warfare of the Tuscan republics. From Serre a steep descent, by far the worst part of the road between Chiusi and Siena, brings us to Rapolano.]

The railway, on leaving Asinalunga, passes below Lucignano, and from there over the low range of hills between the valleys of the Chiana and Ombrone to

15 m. *Rapolano* Stat., at the summit level of the rly. between the Val di Chiana and Siena. The village of *Rapolano* is picturesquely situated on a height, surrounded by walls, with a population of 2000 souls; it has some reputation as a watering-place, and is much frequented during the months of July and Aug. The waters, which contain a large proportion of carbonic and of sulphuretted hydrogen gases, are efficacious in cutaneous complaints and in rheumatic affections. The springs issue from the secondary limestone rock which constitutes the ridge of hills over which we have passed, although where they come to the surface they are covered by an extensive modern travertine deposit. The traveller who may wish to explore the surrounding country will find a very fair inn here, and, in the summer months, abundance of gaiety and society.

Beyond Rapolano we enter the dreary region of the Crete Sanese. The contrast between this sterile region and the fertile Val di Chiana, which we have just traversed, is very striking. No country can be less interesting than the 10 m. from Rapolano to Asciano and Taverne d' Arbia, 5 m. before reaching Siena, except to the palæontologist, who may make here an abundant and varied collection of the fossil marine shells of the Pliocene Subapennine formation.

4 m. *Asciano* Stat. [The rly. from Siena to Grosseto branches off from here, descending along the valley of the Ombrone, to join that from Leghorn to Grosseto (*La Maremmana*).] From Asciano the line follows the valley of the Arbia for several miles before ascending by a steep incline to

Siena Stat. (See Rte. 105.)

ROUTE 86.

EXCURSION TO THE ISLANDS OF THE TUSCAN ARCHIPELAGO: CAPRAJA, ELBA, PIANOSA, GIGLIO, MONTE CRISTO, AND GIANUTRI.

These islands, situated between Corsica and the W. coast of Tuscany, are *Gorgona*, *Capraja*, *Elba*, *Pianosa*, *Giglio*, *Monte Cristo*, and *Gianutri*, with some off-lying rocks, and the islets of *Palmajola*, *Cerboli*, and the *Formiche di Grosseto* in the Piombino Channel.

Except Elba, none of them offers any great interest, except to the geologist; few of them have any remains of

ancient art; except at Elba, the tourist will find no kind of accommodation, if not provided with letters to the authorities or resident clergy, which it will be well to procure at Leghorn, especially for Capraja, Pianosa, and Giglio, the others being either totally, or in a great measure, uninhabited.

Elba, the most important of the group, will be easily reached from Piombino (Rte. 83), from which a mail-boat, carrying the mails, starts daily for Porto Ferrajo, the distance being 12 ital. m., which is generally performed in 2 hrs. A steamer sails from Leghorn for Piombino and Porto Ferrajo every Sunday at 9 A.M., arriving at the latter at 4 P.M., and returning on Mond. morning; and another on Wed. at 9 A.M. for Gorgona and Capraja, arriving there at 2 P.M., at Porto Ferrajo 5½ P.M., and the next morning for Pianosa, Giglio, and Porto San Stefano, so that the tourist who may have reached Elba by the boat on Sunday evening can employ 3 days, until Thurs. morning, in excursionising over the island, when the steamer sails for Pianosa, at 5 A.M. The same steamer sails from Porto S. Stefano, where it arrives on Thurs. at 3 P.M.; for Porto Ferrajo, Capraja, and Leghorn, at 3½ P.M.; arriving at the latter on Frid. at 4 P.M. Sailing boats can be hired at the Marina of Campo in Elba, for Pianosa, Giglio, and Monte Cristo, the only mode of reaching the latter, as, being in a great measure uninhabited and at a considerable distance, it is seldom visited by a steamer.

GORGONA, the ancient *Urgon*, Gorgon, and Gorgona, rises like a haystack from the sea, as seen from Leghorn, from which it is 22 m. distant. It contains a parish ch. dedicated to Sta. Maria, and a population of 60 souls, employed in fishing. There are some ruins of a convent founded by the Carthusians in the 14th cent. Gorgona is celebrated for its anchovies, which are caught in large quantities during the months of July and August. The great mass of the island consists of metamorphic talc slate, with serpentine eruptions extending from the Seno della Scala to the Cala Maestra; the cretaceous macigno may be seen unaltered under the Torre Nuova. Gorgona is mentioned by Rutilius Namatianus:—

"Assurgit Pisti medio circumflua Gorgon
Inter Pisanos, Cyraneumque latus."

CAPRAJA, the Capraria of the Romans and the *Ægilon* of the Greeks, is about 4½ m. long and 16 in circuit, forming a ridge parallel to the coast of Corsica, from which it is 30 m. distant. Its principal centre of population is the village of the same name, on the E. side, which is 42 m. from Leghorn; the Pop., amounting to 750, is chiefly occupied in agricultural pursuits, the island producing a good deal of wine, which is carried to Leghorn and Genoa. Capraja, like Gorgona, became a place of refuge for numerous Christian pilgrims as early as the 4th century, to which the *Maritime Itinerary* alludes—

"Processu pelagi, jam de Capraria tollit,
Squalet inefugis insula plena viris."

The name of the island is derived from its having been in ancient times overrun with goats. The fundamental rock of Capraja is a crystalline talc slate, traversed by serpentine eruptions, like in the adjoining Corsica, the slate being probably the metamorphosed cretaceous sandstone, which is seen in some places unaltered as *Macigno*. The greater part of the coast-line is formed of volcanic rocks, trachyte, and trachytic conglomerate; in the S. part of the island particularly, where, in its cavities, are found crystals of stilbite and cubicite, or analcime. The highest points in Capraja are the Monte Castello 1470, and Casteletto 1436 Eng. ft. above the sea. Capraja must not be confounded with *Caprera*, a much smaller island, rendered celebrated as the residence of Gen. Garibaldi, and which is situated off the N. coast of Sardinia.

ELBA, the *Ilva* of the Romans, and Αἰθαλία of the Greeks, the latter name derived probably from the smoke of its iron-furnaces (αἰθαλος).

There are 2 or 3 indifferent inns at

Porto Ferrajo, the principal town—the best, perhaps, the Albergo delle Ape; none at Porto Lungone, except mere osterias. Beds may be procured at Marciana, S. Ilario, and S. Piero in Campo, where there is an inn, fair but dear—Il Genovese; but the tourist will do well to make Porto Ferrajo his head-quarters, where means of travelling can be best obtained. Elba is little spoken of by ancient authors, except in allusion to its iron-mines:—

"Insula inexhausta Chalybum generosa metallis." *Virg.*

"Occurrit Chalybum memorabilis Ilva metallis." *Rut. Num.*

Porto Ferrajo is the *Portus Argœus*, the landing-place of the Argonauts when in search of Circe. There are some Roman ruins near the town under Capo Castello; the only other relics of the once masters of the world are the granite-quarries worked by them on the shore near S. Piero, where several fragments of columns may be seen. The Pop. of Elba amounted to 21,270 in Jan. 1863.

Luigi Benti, of Porto Ferrajo, will be a good guide in travelling over the island. Dr. R. Foresi has a large and good collection of Elba minerals, &c., at Porto Ferrajo.

In the vicinity of Porto Ferrajo the principal object of interest is the *Villa of S. Martino*, celebrated as the residence of Napoleon I. when he retired here after the Peace of 1814; it was purchased by Count Demidoff in 1851, by whom it has been converted into a Napoleonic Museum, a separate handsome building being erected near the Imperial residence for the purpose. S. Martino is 3 m. from the port. The Museum (which is open 4 times a week from 2 to 4 by means of a permission, which costs 1 franc, to be obtained at the Municipality of Porto Ferrajo) consists of a great number of objects, all relating to the first Empire, and to members of the Imperial family; the greater number having belonged to Jerome, ex-King of Westphalia, and purchased from him by Count Demidoff on marrying his beautiful sister, the Princess Mathilde: they consist of statues and busts of the princes of the Bonaparte family, of portraits and historical paintings, of objects that belonged to Napoleon I., of his medals and coins, with a collection of engravings, and of what are called Imperial relics of that great man and of his family. The following are the objects best worthy of notice:—

Statues of Napoleon, by *Chaudet*; of his mother, Letitia Bonaparte, by *Canova*; busts of all his brothers, by *Pampaloni*, and of the Princess Mathilde, by *Powers*; portraits of Napoleon, by *Kinson*, *Gerard*, and *Horace Vernet*; of Letitia Bonaparte, by *Gerard*; of Napoleon and his son, by *Steuben*; and sundry battle-pieces, in which King Jerome took part, by *Bellange*, *H. Vernet*, *Gros*, *Charlet*, &c.; several Sèvres vases, richly painted and decorated. Amongst the so-called *reliques* of Napoleon is one of his teeth, when a child, set in gold; and the handle of a sword, in jasper, richly carved and decorated, which is supposed to have belonged to Francis I. of France, and to have been executed for him by *Serafino da Brescia*. The villa of San Martino, which served as the habitation of Napoleon, originally a storehouse, was converted by the Emperor into a dwelling, without any pretensions to ornamentation; it consists of an anteroom, a dining-room (called La Salle Egyptienne), a saloon, the bedroom of the Emperor, with a small library. Many objects remain as when it was inhabited by Napoleon; the books in the library were removed to Paris in 1815.

The other objects of interest in Elba are the iron-mines of Rio, the town of Porto Lungone, and the S.E. portion of the island, which can be reached in a few hours. There is a carriage-road, with small interruptions, from Porto Ferrajo to Rio, to Porto Lungone, and to the mines: the first on leaving divides at the 2nd m. into two branches: that on the l. leads to *I Fangati* and to the Spiaggia dei Magazzini, from which a bridle-path ascends to the village of Rio Superiore; that on the rt. to Porto Lungone, from which a branch on l.

leads to Rio Inferiore, near which are situated the principal iron-mines of the island.

The iron-ores, which consist for the most part of specular oxide of iron and hæmatite, with oxidulated and magnetic iron at Cape Calamita, are situated in the sandstone rock called Verrucano, into which they appear to have been injected or sublimed by igneous action from beneath, the superincumbent limestone being often converted into crystalline marble, as may be seen at the Torre di Rio, the Punta Nera, and at Monte Calamita, in the mines at which, and of Rio, the mineral *Lievrite* or *Yenite* is found. The mines of Rio being situated at a small distance from the sea-shore, as well as those of Vigneria, Rio Albano, and Terranera, near Porto Lungone, the ore is carried to the coast on donkeys, and shipped—a part for Fullonica, where they are smelted; the remainder for France and England. The number of workmen employed exceeds 1000, and the quantity of ore extracted in 1863-64 amounted to about 100,000 tons, of which 15,000 are smelted on the opposite coast, the remainder going to foreign countries; about 55,000 to Marseilles, and 6000 only to England. The whole of the eastern part of Elba is formed of Verrucano, often converted into a talc slate, from the Punta delle Fornacelle on the N. to Cape Calamita on the S., whilst cretaceous rocks form the hills nearer Porto Ferrajo.

The western portion of Elba, much more mountainous—its highest point, the Monte Campana, rising to 3340 feet above the sea—is exclusively granitic; it is evidently contemporaneous with the same rock which forms so many veins and dykes in the cretaceous sandstones (Macigno) of the central districts and the five cross ones in the serpentine between the Marina di Campo and San Pietro. In this granite, near the village of San Pietro—the richest locality being the Grotto d'Oggi—are found the fine crystals of red and *green tourmaline and emeralds, so celebrated amongst mineral collectors. Pisani, at San Pietro in Campo,* has a collection for sale, but very dear. *Serpentine* exists in many places: it forms 3 meridian bands—between San Miniato and Porto Lungone, of which the picturesque peak of Monte Volterajo, near Rio Superiore, forms a part; between Porto Ferrajo and Le Grotte, extending to Capo Stella; and from the Bagni di Marciana to the Marina del Campo. About a mile E. of the Marina di Marciana may be seen 4 fine granite veins traversing the serpentine.

Large quantities of the tunny fish are caught off the coast of Elba, the two greatest *Tonnaras* being in the Gulf of Porto Ferrajo, and in that of *Procchio*, where the fishery continues from April to November.

Besides the towns already mentioned, the principal villages are *Capoliveri*, to which there is a fair road from Porto Ferrajo, on one of the highest points of the hills that form the S.E. promontory of the island, ending at Capo Calamita. The inhab. of Capoliveri form a distinct race, as it were, tabooed and avoided by their neighbours, not mixing with the other inhab. of the island by intermarriage, and having some peculiar usages. The tourist will scarcely find any refreshment here, not even bread. In the mountainous or W. portion of Elba are the villages of San Pietro in Campo, San Ilario, Marciana, Poggio, and La Pilla. Below S. Pietro, on the coast, at a point called *Il Secchetto*, are several granite columns lying under water, from the quarries worked in ancient times.

PIANOSA, the ancient *Planasia*, names derived from its low position; the highest point, Gianfilippo, being only 112 ft. above the sea. The form of the island is nearly that of a shoulder of mutton; its little port, marina, or Cala S. Giovanni, on the eastern side, is 30 m. from Porto Ferrajo, 15 from the marina of Campo, in Elba, and Monte Cristo, and 39 from the marina of Giglio. Pianosa is entirely formed of the same tertiary and quaternary rocks as those of the adjacent continent, conchyliferous marls, marine travertines, and *Panchina*; the same modern marine

deposit we have seen at Leghorn. The principal interest of Pianosa arises from its having been the place of exile of Agrippa Postumus, the son of Marcus Agrippa, who was banished here by his grandfather Augustus, at the instigation of Livia, to pave the way to the succession of her son Tiberius, by whose orders he was ultimately murdered in it. In later times it belonged to Marcus Piso, whom Varro mentions as keeping flocks of peacocks in a wild state on it. N. of the principal landing-place, on the E. side of the island, are some Roman ruins of baths, which are still designated as the *Bagno di Agrippa*. The surface of Pianosa is cultivated in some parts, and was to a much greater extent before the invasion of the vine disease, the island producing as much as 2000 barrels of wine; since that calamity it has become comparatively deserted; it is now held by the royal domain, and has recently been converted into a place of banishment for criminals, many of that dangerous Neapolitan association of Camoristi being sent there. A part of the island is overrun with wild olive-trees, on which the cultivated variety has been grafted with great success, and may restore to Pianosa some of its former agricultural prosperity.

Giglio, the ancient *Igilium*, after Elba the most important of the Tuscan islands. It is mentioned by J. Cæsar as having furnished vessels to Domitius Enobarbus when he sailed for Massilia, and by Rutilius Numatianus, in his Itinerary,—

"Eminus Igilii silvosa cacumina miror."

Subsequently it was peopled by refugees from Rome, who fled from the persecutions of Alaric, which is alluded to by the same poet,—

"Hæc multos lacera suscepit ab Urbe fugatos."

It now contains an industrious agricultural and fishing Pop. of 1970 souls. The principal town, Giglio, at an elevation of 1373 ft. above the sea, is reached by a winding road or bridle-path of about 2 m. from its little Marina or Port.

The principal mass of the island is a grey granite with dykes of serpentine, the only exception being at the Capo Franco, on the Bay of Campese, where it consists of the secondary sandstone called Verrucano, accompanied with limestone and gypsum. In ancient times granite was quarried to a considerable extent by the Romans, and some of the fine columns in the Forum of Trajan, and Temple of Venus and Rome, are supposed to have been brought from it. The quarries thus worked are at the Punta del Castellari, not far S. from the little landing-place of Giglio. A French company has announced the undertaking of extensive works on the deposits of specular iron-ore recently discovered in this island.

Monte Cristo, the *Oglasa* of Pliny, an almost inaccessible granitic cone, with one small landing-place on the western side, at the opening of a deep ravine, over which rises the ruin of a convent, formerly tenanted by Camaldolese monks. The highest point of the island, the Monte Capana, attains an elevation of 2350 ft. Monte Cristo could scarcely be said to be inhabited until 1854, the number of persons living on it having seldom amounted to 5, when an Englishman, Mr. Watson Taylor, rented it from the Tuscan government, with a view to cultivate its only valley, and drew round him upwards of 100 inhabitants. Having got into difficulties with the authorities, he was obliged to abandon it in 1859, since which only a small military post has been kept up at its marina. In the ravine N. of the Cala Maestra, the only landing-place, and in the way up to the ruins of the convent, is an abundant spring, and on the sides of the hill some fine ilexes. The convent, long since abandoned, was founded in the middle of the 6th century, by the descendants of some Christians who fled from Sicily, headed by their bishop, St. Mamillanus, to avoid the persecutions of the Vandals. Monte Cristo has acquired a certain celebrity of late years as the place where A. Dumas has laid the scene of his celebrated novel of that name. The great

mass of Monte Cristo consists of a white and rose-coloured granite. At the S. extremity are masses of slate-rock, possibly a metamorphic macigno, in which there are caverns. Traces of iron and copper ore have been discovered here, on which a French company some years ago established mining operations. The same altered rock occurs on the hill above the Cala dell' Aquila, and at La Punta Nera. In other parts of the island, as at the Punta del Diavolo, the granitic rock is traversed by veins of porphyry.

8 and 10 m. W. of Monte Cristo are the two dangerous *African Rocks* or shoals, the largest, to the S., rising only 6ft. above the sea.

GIANUTRI, the ancient *Dianium* and *Artemisia*, 6 m. from the nearest point of Cape Argentaro, is uninhabited, arising from the total absence of fresh water on it. It is composed of a cavernous and compact limestone, in which there are numerous grottoes. On its eastern side is a deep semicircular bay, which affords good anchorage and protection from westerly gales. The point of the continent from which it can be most easily visited will be Port' Ercole; but in doing so, the tourist, as at Monte Cristo, will do well to be accompanied by a health-officer, to prevent in returning any difficulty from the quarantine authorities. This island appears to have been inhabited in ancient times, as it has some Roman walls; and granite columns from the neighbouring island of Giglio have been found in it. Gianutri, the highest point of which, above the Punta degli Spalmatoi, is 295 ft. above the sea, is 11 m. from Giglio, and 12 from Port' Ercole.

The islands of *Cerboli* and *Palmajola* are in the Piombino Channel; on the summit of the latter is a lighthouse, with an excellent revolving light, of great use in guiding the steamers between Leghorn and the southern ports, which generally make this part of the voyage in the night time. The *Formiche di Grosseto* are mere rocks, composed of the same secondary limestone as the adjacent promontory of Monte Argentaro.

SECTION III.

THE CENTRO-ITALIAN PROVINCES (URBINO AND PESARO, UMBRIA, THE MARCHES, AND A PART OF THE LATE PAPAL TERRITORY, &c.).

PRELIMINARY INFORMATION.

ROUTES.

To facilitate reference, the names are printed in *italics* in those Routes under which they are fully described.

1. GENERAL TOPOGRAPHY.

The territory comprised in this section, under the general designation of ENTRO-ITALIAN Provinces, formerly comprising one of the fairest portions the Papal possessions, as the Legations of Umbria, Urbino, and Pesaro, and the Marches, contains a population of 1,396,000 souls. In consequence of e political events of 1859 these Pontifical provinces were amongst the first to tach themselves from the temporal sovereignty of the Holy See, and to nex themselves to the kingdom of Italy. They have since shown emselves amongst the most patriotic and enlightened of their regenerated untry, and proved, from their prosperity under the new order of things, w worthy they are of free institutions.

It would be out of place in a work of this kind to enter into a detail of the ode in which the late possessions of the Holy See in this part of Italy had been quired; the main facts are noticed in speaking of the chief towns of the veral provinces, which almost all, on the fall of the feudal system, had become dependent republics, more or less tyrannised by certain leading families, who ll before the all-grasping ambition of the sovereigns who filled the chair of t. Peter in the 16th and 17th centuries. It was thus that Rimini, then the pital of the northern portion of the maritime Pentapolis, was ruled by the Malatestas; Urbino, and the adjoining parts of Umbria, by the families of Montefeltro and Della Rovere; Ascoli by the Uffreduccis; Perugia by the Baglionis; to fall afterwards a prey to the Popes during the reigns of Julius II., Paul III., &c.

The Centro-Italian territory embraced in this section now consists of the provinces of

Ancona, with a population (according to the last census in 1862) of	254,849
Ascoli	196,030
Macerata	229,626
Pesaro and Urbino	202,568
Umbria	513,019
	1,396,092

—each *Province* governed by a Prefect, and divided into *Circondari*, having n *Intendent* at their head.

A considerable proportion of the Centro-Italian territory is mountainous, the hain of the Apennines traversing it from N. to S.; the remainder consists of he valleys descending from that chain to the plains which border the Adriatic, r of the valleys through which flow the larger streams on the western side, to mpty themselves into the Mediterranean—the valleys of the Tiber, the Chiana, e Paglia, the Nero Vellino, &c.

The geological structure of this part of Italy is similar in a great measure to at of Tuscany and the Emilian Provinces. The great mass of the Umbrian pennines consists of cretaceous and eocenic deposits of the Nummulitic period Pietra Sirena, Macigno, &c.), resting upon secondary rocks of the Liassic and olitic epochs (Assisi, Cesi, Terni, &c.); the whole covered to a certain elevan with the more modern tertiary deposits of the Pliocenic period, which rm the hilly region bordering on the Adriatic and the valley of the Tiber. we approach the volcanic districts of Montamiata and the Roman Campagna, me traces of igneous rocks are met with. From the geological nature of the ntry there is little mineral wealth indeed, except some traces of iron-ore in e limestone district about Terni, and deposits of sulphur in the Miocene beds hind Rimini; there are *no mineral* products of any value in the Centro-lian Provinces. *Coal does not exist.*

2. Agriculture.

The great riches of the country consist in its agricultural produce, which is nearly the same as in Tuscany and in the Romagna,—grain, wine, silk, and oil. The Marches of Ancona and Macerata produce large quantities of wheat, maize, and silk, as do the districts situated along the Adriatic: the valley of the Tiber is also a very productive region for corn and vines, whilst the more elevated regions are tenanted by flocks of sheep and cattle, which during the winter season descend to the plains. Some of the finest cattle in Italy are reared in the valley of the Tiber, and in those that open into it, of the Clitumnus, the Nera Topino, &c.

The Mezzieria system, so general in Tuscany, is universal in the Centro-Italian Provinces. Notwithstanding the long connection with Rome, the system about the capital, of Mercanti di Campagna, lessees of large tenures, has not extended to here. The Centro-Italian Provinces, excepting that of Macerata, barely produce enough for their own consumption except silk: there is consequently little agricultural produce exported beyond the limiting provinces of Tuscany and the late Patrimony of St. Peter's. Some of the most highly prized silk in Italy is produced about Fossombrone and in the valley of the Metauro.

3. Commerce and Manufactures.

There are few countries in Europe which enjoy more natural advantages of soil and climate than the Centro-Italian States, and yet their great resources are very imperfectly brought into play. The vast forests which cover the uncultivated tracts for miles together are almost entirely neglected; the excellent wines which are produced, almost without effort, are little known beyond the frontier. The provincial population are rather agricultural than manufacturing, and articles of natural produce are exported to a limited extent. The manufactures, on the other hand, though making creditable progress, are chiefly for home consumption, and are insufficient for the demands of the population, who derive their main supplies from foreign countries. The principal agricultural exports are:—oil from the southern provinces; wool from Rieti, Città di Castello, Spoleto, Matelica, Camerino, and the mountain districts generally; oxen from Perugia, Foligno, to Rome and Tuscany; rags to a large amount from all the large towns. In the districts of Pesaro and Rimini, sulphur-mines are worked to some extent. Salt-works exist in the vicinity of Ostia, and on the sea-coast below Corneto.

Manufacturing industry is more generally diffused: woollen cloths of a coarse description are produced at Spoleto, Foligno, Terni, Matelica, Perugia, Gubbio, Fossombrone, S. Angelo in Vado, Narni. Silks, damasks, and velvets are manufactured at Perugia, Camerino, and Fossombrone, where the late Duke de Leuchtenberg gave to the works the impulse of the steam-engine. Ribbons are manufactured at Fano and Pesaro. The carpets of Pergola were once exported in quantities to the Lombardo-Venetian kingdom, where they had a ready sale as a good imitation of the English patterns. Wax-candles, principally used in the churches, are made in large quantities at Perugia, and principally Foligno. Ropes and cordage, produced along the shores of the Adriatic, are of superior quality, and are exported to the Ionian Islands and to Greece. The paper manufactories of Fabriano, established as early as 1564, still keep up their reputation: the quantity of paper of different kinds manufactured annually in the late Papal States amounts to nearly 4,000,000 lbs., of which the greater part is derived from Fabriano. The latter paper surpasses in its quality that of the great Neapolitan establishment on the Fibreno, especially that for copperplate-printing, which, in some respects, is even preferred to that of England and France.

The principal seaport is Ancona, now becoming one of the most prosperous maritime stations in Italy. The other harbours on the Adriatic—Rimini, Pesaro, Fano, and Sinigaglia—have only a limited coasting trade, from their small depth of water, and their exposed situation.

4. CHARACTERISTICS OF THE COUNTRY.

It is impossible to travel over Italy without observing the striking difference between its provinces north and south of the Apennines. The traveller will discover, on crossing the former frontier of the Papal States, that he has entered on a country very different from that which he has left. That portion of Italy which forms the subject of the present section includes within its limits a field of study and observation almost inexhaustible. Though described for centuries by all classes of writers, there is still no part of Europe which the traveller will find so richly stored with intellectual treasure. From the North it differs mainly in this,—that it is pre-eminently the Italy of classical times. It carries the mind back through the history of twenty-five centuries to the events which laid the foundation of Roman greatness. It presents us with the monuments of nations which either ceased to exist before the origin of Rome, or gradually sunk under her power. Every province is full of historical associations; every step we take is on ground hallowed by the genius of the poets, the historians, and the philosophers of Rome. These, however, are not the only objects which command attention. In the darkness which succeeded the fall of Rome Italy was the first country which burst the trammels in which the world had so long been bound. Political freedom first arose amidst the contests of the popes with the German emperors; and in the free States and towns of Central Italy the human mind was developed to an extent which Rome, in the plenitude of her power, had never attained. The light of modern civilization was first kindled on the soil which had witnessed the rise and fall of the Roman empire; and Europe is indebted to the Italy of the Middle Ages for its first lessons not only in political wisdom, but in law, in literature, and in the arts. The history of the Italian republics is not a mere record of party or of the struggles of petty tyrants and rival factions; it is the record of an era in which modern civilization received its earliest impulses. Amidst the extraordinary energy of their citizens, conquest was not the exclusive object, as in the dark ages which had preceded them. Before the end of the thirteenth century the universities of the free cities had opened a new path for literature and science, and sent forth their philosophers and jurists to spread a knowledge of their advancement. The constitutional liberties of Europe derived useful lessons from the municipal institutions of Italy, and the courts of the Italian princes afforded asylums to that genius which has survived the liberties in the midst of which it was developed. The mediæval history of Central Italy has hitherto been less regarded by the traveller, although in many respects it is not less interesting. than the history of what we call Classical times. The intimate connection of her early institutions with those of England, and the part which many of our countrymen played in the drama of Italian history during the Middle Ages, associate us more immediately with this period than with any other in her annals. We can recognise, in the energy of the Italian character during the Middle Ages, a prototype of that prodigious activity which our own country has acquired under the influence of the lessons which Italy taught us, and must ever regard with admiration and respect a people who have done so much in the great cause of human amelioration, and admit that the period in which Italy led the way in the march of European improvement and civilization is one of the most brilliant in the annals of the world.

The physical characteristics of Central Italy are not less interesting than its historical associations. To apply our remarks more particularly to th

Centro-Italian Provinces, we may say that their resources have hitherto been very imperfectly appreciated. Few countries in Europe have been less understood. The traveller who hurries from Florence to Rome, neither stopping to explore the objects which present themselves on the road, nor turning aside into less beaten tracts, will form a very imperfect idea of the treasures of art abundantly placed within his reach. He can have had no opportunity of becoming acquainted with the true character of the people, or of knowing the charms of the provincial cities. In regard to art, it is a great mistake to suppose that it can only be studied in the galleries of the great capitals. The filiations of the different schools, the links of the chain which connect together the leading epochs, not merely in painting, but in architecture and sculpture, are to be traced, not in the museums and palaces of Florence and Rome, but in the smaller cities, where every branch of art, under the patronage of the local sovereigns, republics, and even municipalities, has left some of its important works.

The scenery of Central Italy is another charm which will appeal probably to a larger class. Whatever may be the beauties of particular districts traversed by the high road, the finest characters of Italian scenery must be sought, like the people, beyond the beaten track. The fertility of the march of Ancona, the beautiful country intersected by the Velino, the Metauro, the Nero, and the Upper Tiber, have each an interest of a different character. Nothing can be grander than the forms of the Sabine and Umbrian mountains, or more picturesque than the valleys which descend from them. Nature there appears in a richness of colouring to which the eye has not been before accustomed. In the southern provinces the purity of atmosphere is combined with an harmonious repose of nature, the costumes of the people are in the highest degree picturesque, and the buildings have the rare merit of being perfectly in keeping with the scenery by which they are surrounded.

5. Money, Weights, and Measures

are now, as in every other part of the Italian kingdom, on the decimal system; but as the ancient currency and measures are still used in some remote districts, and frequently referred to in keeping accounts, the following are the most important:—

		English.			Francs or Italian lire.	
		s.	d.		frs.	c.
Gold Coins:—						
Doppia Nuova or Gregorino of 32 paoli	=	13	8½	=	17	27
Zecchino .. .. 20 „	=	9	4½	=	11	80
Scudo .. .. 10 „	=	4	3½	=	5	37
Silver:—						
Scudo .. .. 10 „	=	4	3½	=	5	37
Mezzo Scudo .. .. 5 „	=	2	1¾	=	2	69
Paptto .. .. 2 „	=	0	10½	=	1	7
Paolo .. .. 1 „	=	0	5 1/10	=	0	54
Grosso .. .. ½ „	=	0	2½	=	0	27
Copper:—						
Bajocco of 5 quattrini = a fraction above ½d.				=	0	5
Quattrino of 2 denari	=	1/10d.		=	0	1

Weights and Measures.

There can scarcely be said to be any general system of weights and measures in the Papal States now annexed to the kingdom of Italy, each locality having its particular units of each, which it has preserved from time immemorial. The following is a table of the weights and measures which were more generally in use, as they still are, in Rome itself.

Weights.

Ordinary Roman pound	avoirdupois oz.	13
Pound used in weighing gold and silver, of 12 ounces, or 288 denari	grains troy	5187
Ounce	,,	$432\frac{1}{4}$
Menaro	,,	18

Measures of Capacity.

Barile, of 32 bocali, wine measure	English gallons	$12\frac{84}{100}$
Bocale	,, quarts	$1\frac{6}{10}$
Barile for oil	,, gallons	$12\frac{84}{100}$
Rubbio for grain	Imperial bushels	$8\frac{1}{10}$

Measures of Length.

Roman foot	English inches	$11\frac{73}{100}$
,, palm	,,	$8\frac{35}{100}$
,, braccio of 4 palms	,,	$33\frac{7}{10}$
,, ,, used in measuring silk goods	,,	27
,, canna of 8 palms	,,	$78\frac{1}{2}$

Ancient Measures of Length.

Roman foot	English inches	$11\frac{85}{100}$
Passus of 5 feet	,, feet	$4\frac{94}{100}$
Roman mile, $1481\frac{3}{4}$ metres	,, yards	$1600\frac{1}{2}$

Measures of Distance.

Roman mile	English yards	1628
,, post	,, miles	$7\frac{4}{10}$

Land Measure.

Rubbio	Imperial acre	$\frac{6}{10}$

6. POSTING.

There are no longer any roads comprised in this section on which there are post-horses.

The length of the Roman post was 8 miles, equal to $7\frac{1}{2}$ English miles nearly. The length of the modern Roman mile is 1628 English yards, a little more than nine-tenths of an English mile. The length of the Tuscan mile is 1808, that of the Neapolitan 2435 yards. The Italian or geographical mile, of 60 to the degree, is 2025·4 English yards.

7. RAILWAYS.

Most of the high roads will ere long have been replaced by railways. The following are those in activity. 1. From Florence to Rome, passing by Siena, Chiusi, Orvieto, and Orte, at which latter place it joins the line from Ancona and Perugia. 2. From Florence to Arezzo, Perugia, and Foligno, where it joins the line from Ancona to Rome. The portion of this line from Arezzo to the plain of the Tiber runs parallel to the carriage-road, below Castel Fiorentino and Cortona, along the N. shore of the Lake of Thrasymene to La Torricella, and from there to Perugia, and by the Madonna degli Angeli and Spello to Foligno. 3. From Rimini to Ancona, parallel to the coast-line, and from Ancona to Pescara and Foggia; from this main line branches off at La Falconara the line from Ancona to Rome, ascending the valley of the Esino, traversing the Apennines at Fossato, descending the valley of the Topino to Foligno, thence to Spoleto, Terni, Narni, and Orte, from there following the valley of the Tiber to Rome.

8. Inns.

These are given at the head of the descriptions of the different towns: in the capitals and provincial cities they are generally good throughout Central Italy; but at the intermediate stations they are often very bad, and, like all the Italian inns, out of the largest towns, they are often dirty and infested with vermin to an extent of which those who travel only in winter can have no idea. The prices vary in different towns, and particularly according to the circumstances in which the traveller makes his appearance; the charges for those who travel in their own carriages being notoriously higher, frequently by 100 per cent., than for those who travel by vetturino. Those who wish tea and coffee in the evening in preference to supper should carry milk with them from the place where they have slept on the previous night, as it is often not to be had in the evening at the inns on the road. The tea to be found at the smaller inns is generally so bad that travellers in Italy will do well to carry their own supply, and, what is equally necessary, a small metal teapot. In regard to prices, in the country and smaller towns 4 pauls a head is a proper price for dinner, 3 pauls for a bed, and 2 to 2½ pauls for breakfast, and 1 paul per night for servants; but the English in general are charged higher, unless their previous experience enables them to resist the overcharge; as a general rule, it *will save trouble and annoyance to fix beforehand the prices to be paid for everything.* In many places the inns at the former post-houses are built near the stables. The second floor of these houses is preferable to the first. In the smaller towns it would be absurd to carry English habits and prejudices so far as to expect the comforts and conveniences of great cities: travellers never gain anything by exacting or requiring more than the people can supply; and if they have sufficient philosophy to keep their temper, they will generally find that they are treated with civility.

9. Books and Maps.

In the Introduction to the *Handbook of Northern Italy* will be found a list of works, most of which will be equally useful to the traveller in the provinces described in this section.

On painting, the most useful will be, with the indispensable Vasari, Kugler's 'Handbook,' translated from the German, with notes by the late Sir Charles Eastlake, of which there is an improved edition (1874), and especially Crowe and Cavalcaselle's work entitled 'Contributions towards a New History of Painting in Italy' (5 vols.); and Mrs. Jameson's 'Lives of the Italian Painters,' 1 vol., will be found a very useful, and from its size convenient, companion to the traveller interested in the history of the Fine Arts. There cannot be a better or more portable Art-companion to the traveller than 'The Cicerone; or Art Guide to Painting in Italy,' by Dr. Jacob Burckhardt and Dr. A. von Zahn, translated by Mrs. A. H. Clough.

The reader will find in the publications of the Arundel Society many of the finest works of the Umbrian schools, with notices on several of the painters who have so much contributed to their celebrity, from the talented pen of Mr. Layard.

The best *Maps* of Central Italy are those published by the Austrian Government, under the title of 'Carta Topografica dello Stato Pontificio e del Granducato di Toscana,' on a scale of $\frac{1}{86,400}$; Count Litta's Map of the Southern Provinces of the Papal Territory, in six sheets, was the most correct before it was superseded by the Austrian Survey here alluded to. The Italian Government is engaged in a new survey of its Centro-Italian Provinces. Some good plans of the larger towns, Pesaro, Ancona, Perugia, have been published by the

Topographical Department (Il Censo) at Rome. The best survey of the coast-line from Rimini to the Tronto has been given by the Austrian authorities, forming part of their great chart of the Adriatic.

The following articles, which formed part of the introductory remarks to the *Handbook of Central Italy*, although not applying exclusively to the provinces included in the present section, will convey useful information to the traveller.

10. EARLY ABORIGINAL ARCHITECTURE.

No circumstance is so much calculated to mislead the stranger who travels into Italy as the frequent misapplication of the terms Pelasgic, Cyclopean, and Etruscan. Every specimen of ancient architecture in Central Italy has been called by one or other of these names, merely because the style is colossal compared to the later works of Roman construction.

The Pelasgic remains, of which Central Italy contains so many specimens, confirm the history of the migrations of that ancient people. Whether the Pelasgi were originally from Thrace, or from a country still farther north, as some writers suppose, there can be no doubt that they were the great original colonisers of Southern Europe. They may be traced from Thessaly to Asia Minor, through the greater part of Greece, and through many of the islands in the Ægean. We know that they united with the Hellenes to form the Greek nation, that they built Argos and Lycosura (B. C. 1820), which Pausanias calls "the most ancient, and the model from which all other cities were built." According to history, two distinct colonies emigrated to Central Italy, then occupied by the Umbri, a race probably of Celtic origin. The first came direct from Lycosura, and settled in Umbria. The second Pelasgic colony invaded Italy from Dodona, and brought with them many arts unknown to their predecessors. They settled in the upper valley of the Velinus, near Rieti. The first, or Umbrian colony, seems to have lost its Greek idiom at an early period, if we may judge from one of the most ancient written monuments, the Eugubian tables. It is not the least interesting circumstance arising out of the history of this colony, that the Latin language, in its present form, is considered to derive its Greek element from the Pelasgi, and its Latin from the Umbrians. The Pelasgi were subdued in their turn by a race called Tyrrheni by the Greeks, and Etrusci by the Romans, about fifty years before the Trojan war: and in the time of Tarquinius Priscus the whole race seems to have disappeared as one of the leading nations of Italy.

This historical sketch is confirmed by the ruins the Pelasgi have left behind them. The first colony does not appear to have founded any cities for themselves, but to have occupied those already inhabited by the Umbri; the second settled in the valley of the Velinus, and thence spread over a large portion of the country to the south of it. Accordingly, in the neighbourhood of Rieti, we find a large cluster of ancient towns, many of which are still to be identified by the descriptions and distances handed down to us by the Greek and Roman historians. We find, in the precise locality indicated by Dionysius, the walls of Palatium, from which Evander and his Arcadian colonists emigrated to Rome forty years before the Trojan war. We recognise the sites of other cites of equal interest, and in some instances discover that their names have undergone but little change. We trace the Pelasgi from this spot in their course southwards, along the western slopes of the Sabine mountains, and mark their progress in civilization by the more massive constructions which they adopted. Their cities were now generally placed upon hills, and fortified by walls of such colossal structure, that they still astonish us by their solidity. The progressive improvement of their military architecture becomes more apparent as we approach their southern limits. Hence the very finest specimens of Pelasgic construction in Europe are to

be found between the Sabine and Volscian chains, at Alatri, Arpino, Segni, and other towns in the valleys of the Sacco and Liris, described in the *Handbook for Southern Italy.*

The style of their construction was in most instances polygonal, consisting of enormous blocks of stone, the angles of one exactly corresponding with those of the adjoining masses. They were put together without cement, and so accurately as to leave very small interstices. This style may be traced throughout Greece, Asia Minor, and all the countries which history describes as colonized by the Pelasgic tribes. The exceptions to the polygonal style are where the geological nature of the country presented rocks, such as sandstones. occurring naturally in parallel strata, which obviously suggested the horizontal mode of construction, and afforded naturally masses more of a parallelipipedal than of a polygonal shape to the builder. Another variety was produced by local circumstances in the neighbourhood of Rome, where tufa is the prevailing stone. At Tusculum, for example, the quality of the rock pointed out the horizontal style; and thus, in the instances in which the Pelasgi were compelled to adopt tufa as their material, the blocks incline to parallelograms. We may assume as a general rule, that, whenever the materials which the Pelasgi employed were of hard rock, such as limestone, breaking naturally into polyhedral masses, the polygonal construction was adopted (Segni, Fondi, Ferentino, Cosa); and whenever the geological formation of the country presented volcanic tufa (Rome, Mammertine Prisons, and walls of Servius Tullius), sandstone (Cortona, Fiesole, Volterra), or travertine (Vicovaro, ancient Varia), occurring in parallel strata, their style was parallelipipedal. The Romans imitated the polygonal style in all cases under similar circumstances, and hence we find polygonal walls in some towns of Central Italy which are known to date from the kingly and even republican period.

11. Etruscans, and their Monuments.

The inhabitants of Etruria were a people altogether distinct from the Pelasgic colonists, though probably descended from the same great family. The Greek historians, as we have already remarked, invariably called them Tyrrheni, while the Romans called them Etrusci. Herodotus, Strabo, Cicero, and Plutarch say that they were of Lydian origin, that they left their native land on account of a protracted famine, sailed from Smyrna, and settled in Umbria. Dionysius of Halicarnassus dissents altogether from this statement, and regards them as an indigenous race of Italy; but in spite of the objections of so weighty an authority, it is impossible, with our extended knowledge of the domestic life and habits of the Etruscans as developed in their tombs. not to arrive at the conclusion that their national customs, their religious rites, and their domestic manners must have been derived from an Asiatic source. The Etruscans subdued the Umbri and Pelasgi, who finally disappeared as distinct people by incorporation with their conquerors. They spread in time over the whole of Central Italy, and as far south as the Campania, where they founded Capua. They had no doubt acquired much knowledge from the Pelasgi, but by encouraging Greek artists to settle among them they derived nearly all their more important arts directly from Greece. We know that Demaratus of Corinth brought with him to Tarquinii the plastic art and the manufacture of brass or bronze, which afterwards obtained much celebrity in all the cities of Etruria. The names of artists which occur on the vases of Magna Græcia are seen on many of those found among the cities of Etruria: in general these vases of Greek origin are superior in workmanship to those found at Clusium and other places where Etruscan characters are combined with a coarser material. The connection of Etruria with Egypt, either directly by commerce, or indirectly through Greece, is shown by vases of

Egyptian form: by scarabei imitating the forms of Egypt, and frequently inscribed with subjects taken from the Egyptian mythology. It would carry us far beyond our limits to pursue this branch of the inquiry. It may, however, be said, that by far the largest proportion of the arts and civilization of Etruria came from Greece. In architecture the Etruscan walls are generally built of parallelograms of soft calcareous stone or of tufa, laid together with more or less regularity, in horizontal courses without cement. The architecture of their tombs has a subterranean character, being sometimes excavated in the sides of rocks, as at Castel d'Asso; or sunk beneath the surface, and surmounted with tumuli or pyramids of masonry, as at Ceræ and Tarquinii. When excavated in the form of cavern sepulchres, they are decorated with architectural ornaments, which again show the influence of Grecian art. The mouldings of their façades, and the rude imitations of triglyphs, are but a corruption of Doric. The doors, contracting towards the top, differ little from the style still visible in Egypt and Greece. The architecture of their temples, as preserved in the style adopted as Tuscan by the Romans, also shows an identity of principles with the oldest form of Doric. Their paintings are Grecian in mythology, in costumes, and in the ceremonies they represent. Their bronzes are also in the Greek style, and the excellence of the manufacture may probably be attributed to the Corinthian colonists already mentioned. Their sculpture is peculiar to themselves. It has neither the boldness of the early sculpture of the Greeks, nor the repose of the Egyptian. With correct proportions, the forms of the human figure are undefined, the position of the limbs is constrained and studied, the drapery is arranged with a minute attention to regularity approaching to stiffness, and the countenances are often wanting in character and expression. Of their language, chiefly preserved to us in their sepulchral inscriptions, we know absolutely nothing; and of the words which have been handed down to us by the Romans as examples of the Etruscan tongue, the two most commonly met with in inscriptions are LAR, king, and LASNE, the name of Etruria itself. The only expression that has been satisfactorily made out is the very common one of RIL AVIL, *vixit annos.* In fact, it is one of the most extraordinary phenomena connected with this wonderful people, that, although their alphabet is almost entirely deciphered, their language remains unintelligible. It is unexplained by Hebrew, Greek, Latin, or Celtic. Nearly every letter appears to be Greek, or rather that oldest form of it which is termed Pelasgic. It was written generally from right to left, like the inscriptions on the Eugubian tables, in which the Pelasgic character is also recognised. The Etruscan words, however, have no affinity with the Umbrian of those celebrated monuments. The bilingual inscriptions hitherto discovered have been very few, and have not been of a character to throw light on this difficult subject. It will require the discovery of some Rosetta Stone to afford the long-lost key to the language and literature of this mysterious people.*

12. THE ROMANS.

There is no doubt that Rome derived her earliest ideas of art and civilization from Etruria. The Tuscan style was adopted by the Romans for their earliest temples, and the massive forms of Etruscan architecture were employed in their greatest public works. They derived their religious ceremonies from the priestly hierarchy of Etruria, and adopted the Etruscan arts without

* For more detailed information on the monuments of Etruria the reader must refer to Inghirami's and Micali's large works, already cited; to the 'Atti del Instituto Archeologico di Roma,' passim; to Noel du Verger's '*Etrurie et les Etrusques*,' 2 vols. 8vo., 1862-64, which contains drawings of the monuments at Ceræ and Vulci; and especially to Mr. Dennis's work on the *Cemeteries of Etruria, by far the best and most* general publication on the subject.

[illegible] We must not therefore look for much originality in Roman works. From the period of the Kings to the conquest of Greece art was so far from being [illegible] by the Romans generally [illegible]. Even after that event had opened a new field of observation and created a taste for works of art, the artists of the conquered states were the only persons who were capable of supplying them. Nothing in the architecture of Rome maintained its ancient character, the public works were characterized by great durability and solidity. The arches, the public roads, and the sewers, indeed, were as primary suggestions to the Romans, and have excelled more in these works of public utility than in any other branch of art. As the Tuscan style was imported for the earliest works of Rome, so the new conquests led to the introduction of the Doric, Ionic, and Corinthian from Greece. But the beauty of Greek art, founded upon unchangeable principles subservient to one main idea, was speedily corrupted: the Romans retained nothing but its forms; they rejected its principles, and at length corrupted what remained with devices of their own. Of all the works which the Romans have left to us, the most faultless in its proportions and the most beautiful in its general effect is the Pantheon. The circular tombs were adopted from the Etruscans, and possibly the circular temples, but with such modifications and improvements as have made them rank among the most interesting monuments of Rome. About the time of Augustus, the Composite, or Roman order, seems to have been invented. In the later works of the Empire, as in the Coliseum, the baths, the theatres, &c., we have, as the leading characteristics, a combination of the arch with the Grecian orders, in which, for the first time, pilasters are employed, not as essentials to the stability of the structure, but as mere ornaments. This innovation naturally led to the employment of the column for other purposes, and hence we find an isolated pillar used either as a funeral or triumphal monument. The allegiance of the Romans to Greek art became gradually weaker, and was at last completely departed from in the Basilicas. Roman domestic architecture is to be best studied with advantage at Pompeii: it would be out of place therefore to enter into details in the present volume, more particularly as the subject is treated of in the Handbook for Southern Italy. In painting, the best specimens we have of Roman art are the fragments discovered in the Neronian constructions beneath the Baths of Titus, &c. In the greater number of examples found at Pompeii and Herculaneum the subjects are either illustrative of some tale of classical mythology, or represent some single figure, as a dancer, thrown out in fine relief on a dark ground. All these, however, are mere house decorations, and we have no work mentioned by any ancient writer with praise. In sculpture the Romans showed as little originality and as little native talent as in other branches of art. Most of the works which have survived, if not imported from Greece as the spoils of conquest, were executed in Italy by Greek artists, down to a late period of the empire. Of the leading works of this class we may mention that the Laocoon is referred by the best authorities to the time of Titus, the Apollo Belvedere to that of Nero, the Antinous to that of Hadrian, and the Belvedere Torso is possibly still later. Even most of the imperial statues are supposed to be the work of Greek sculptors resident at Rome; and the statues of the Grecian divinities perhaps owe their excellence to the devotional feeling with which a Greek would have entered on his task. Under Hadrian, we have a striking proof of the imitation of foreign examples in the numerous copies of Egyptian architecture and statuary. The Egyptian Museum, in the Vatican, contains several statues of this class, all highly finished, but bearing ample evidence of Roman art applied to Egyptian subjects. The bas-reliefs on the Sarcophagi form an important class of sculptures. In them we read the metaphysical religion of the time expressed by such fables of mythology as have reference to death. The Cupid and Psyche,

the story of Endymion, the battle-scenes from the poets, are all sufficiently explicit; but in the later works the symbolical meaning becomes more obscure, until we have the last example of foreign imitation in the introduction of the Mithratic mysteries.

13. CHRISTIAN ARTS, ARCHITECTURE, AND SCULPTURE.

The early Christian architecture, avoiding the forms of the pagan temples, chose for its models the ancient Basilicas, which had served during the latter portion of the empire as the seats of the public tribunals. If these buildings themselves were not used for Christian worship, their form and general arrangement were so well adapted to the purpose that they were imitated with slight modifications. The form of the central avenue allowed it to be easily converted into the *nave* or ship of St. Peter, the great characteristic of a Christian church. Even the raised tribune, which was peculiarly the seat of justice, was so well fitted for the seat of the bishop, who might thence, like a true *Episcopus*, look down on the congregation, that the form and title are still preserved in churches which have none of the distinctive characters of the basilica. The most important characteristic of the heathen temple which remained in the Roman basilica was the continuous architrave. This was speedily abandoned, and the columns were connected by a series of arches. The basilica, thus modified and adapted for Christian worship, was perhaps deficient in symmetry and proportion, but the simple grandeur of its style contained the germ of the ecclesiastical architecture of all Christendom. The form was oblong, consisting of the nave and two side aisles, separated by lines of columns or pilasters. From these columns sprang a series of arches supporting a high wall pierced with windows, and sustaining the bare or open wooden roof. At the extremity was the semicircular tribune, elevated above the rest of the interior for the bishop's seat. In front, between the tribune and the body of the nave, was the choir, with its two *ambones* or stone pulpits, from which the Epistle and Gospel were read. The nave beyond it was divided into two portions,—the *aula* or open space where the congregation was assembled, the men on one side and the women on the other, and near the door the *narthex*, for the penitents (a name derived from narthex, a stick with an iron ferule, with which they inflicted penance on each other). One of the aisles (the south), as in the courts of justice, was also set apart for the male congregation, and the other for the female; and after this ancient division of the *aula* and *narthex* was abandoned, an upper row of columns was sometimes introduced into the nave, where a kind of clerestory gallery was constructed for females. In front of the building was the *Quadriporticus* or fore-court, for the lowest class of penitents, surrounded on the inner side by a covered arcade, and having a fountain in the middle at which the people might wash their hands before they entered the building. The traveller who is desirous of studying early Christian architecture would do well to proceed in the first instance to Ravenna, where, surrounded by the monuments of three kingdoms, he will be enabled to examine a series of Christian edifices which have scarcely undergone any change since the time of Justinian. In the church of St. Apollinare in Classe he will find the most unaltered specimen of a Christian basilica that now exists, and in the mosaics which profusely adorn the various churches of the city of the Exarchs he will see some of the first attempts of Christian art to embody the inspirations of religion. At Rome there is no longer any specimen of the larger Christian basilica since the destruction of St. Paul's. In S. Agnese, a fine specimen of the smaller basilica, we see the upper row of columns for the female gallery; and in S. Lorenzo we recognise the ancient portico, though the atrium has disappeared. The latter is well preserved at S. Clemente, and traces of it at S

Cecilia and the Santi Quattro Coronati. At Ravenna the traveller will also have an opportunity of studying the Byzantine period of art. Under the Eastern Emperors the city was enriched with the finest examples of religious architecture which the world had then seen beyond the walls of Constantinople. The church of S. Vitale was the first Christian edifice in Italy constructed with a dome, which was previously a peculiar feature of the Eastern church. We may therefore examine in the Byzantine dome of S. Vitale, and in the basilica of S. Apollinare, the two objects which still continue, after innumerable vicissitudes, the elements of ecclesiastical architecture throughout Europe.* We shall not dwell on the Lombard architecture to be met with in what was until lately the Papal States, and shall touch very lightly on the examples of Italian Gothic, all of which are noticed in detail in the body of the work. If the introduction of the dome, and the ecclesiastical antiquities of Ravenna generally, are to be attributed to the patronage of the Eastern Emperors, the introduction of the Gothic or Pointed style into Italy may be ascribed in most instances to the connection of the leading towns with the emperors of Germany. In some of the very few examples in which (as at Assisi) the origin of the style can be traced directly to German artists, we have the Gothic rivalling the purity of that in the churches N. of the Alps; but in others of a later date, designed probably by native artists who had seen only the works of the foreign architects in Italy, the influence of classical examples was never wholly thrown off. We see it forming the well-known beautiful style now known as the Italian Gothic, in the churches of Siena, Orvieto, Bologna, Arezzo, and Cortona. Professor Willis has shown that the Italian Gothic is capable of a much more extended generalization than is commonly supposed; and the traveller will look in vain for finer examples than those presented in the cathedrals of Orvieto and Siena. In the fifteenth century Italian architecture in its modern sense was developed by the revival of the classical orders. In the public buildings and churches of the previous century we discover a disposition to return to the ancient models; and in many of the ecclesiastical edifices of that period, the transition from the Gothic to the Roman style is traceable. The new style was thoroughly developed by Brunelleschi towards the middle of the fifteenth century: his cupola of the cathedral of Florence, the churches of San Lorenzo and Santo Spirito in the same city, show how the principles of his school had triumphed in so very short a period. His great follower Leon Battista Alberti gave a fresh impulse to the revival by his noble churches of S. Andrea at Mantua, and of S. Francesco at Rimini. Baccio Pintelli introduced it at Rome in S. Agostino and S. Maria del Popolo; and, lastly, it was established as the model of Italian ecclesiastical architecture by Bramante and Michel Angelo.

Whoever would study the condition of Christian sculpture in the early ages of the Church will find many monuments at Ravenna of peculiar interest. The marble urn of St. Barbatian, the ivory pastoral chair of St. Maximian, the tomb of the exarch Isaac, the pulpit of the Arian bishops in the church of Santo Spirito, the sculptured crucifixes, and other objects described in our account of that imperial city, are precious specimens of art of the sixth and seventh centuries. At Rome the most remarkable are the sarcophagi of Junius Bassus in the crypt at St. Peter's, of Anicius Probus in the same church, and several in the new Christian Museum at the Lateran. They are covered with bas-reliefs of subjects from the Old and New Testaments, of the highest interest. Though stiff in attitude and drapery, these sculptures are far

* *The reader* who may wish to enter more in detail into the history of early Christian *architecture will* find an admirable exposition of the subject in Canina, 'Sull' Architettura dei *Tempi Christiani,'* 1 vol. folio, Rome, 1846, with elaborate plans and drawings; also in *ergusson's* 'Handbook of Architecture,' London, 1856, 1862, and Hübsch, 'Die Altchristlichen *Kirchen,' folio,* Carlsruhe, 1859.

superior to any heathen works of the two preceding centuries. The traveller who may desire to trace the progress of sculpture, from the period of its revival in the thirteenth century to that of its decline in the school of Bernini, will find abundant materials in the Centro-Italian States. At Bologna he will see in the tomb of S. Domenico, executed in 1225, the first work of Niccolò Pisano, who there laid the foundation of the Christian department of sculpture. The pulpit at Pisa was not executed till thirty years later; but that of Siena, which dates only one year after the tomb of S. Domenico, is not inferior as a work of art, and is justly regarded as one of the finest productions of this great master. The tomb of Benedict XI. at Perugia, the fountain in the great square of the same city, the sculptures on the façade of the Duomo at Orvieto, the marble screen of S. Donato in the cathedral of Arezzo, by his son Giovanni, may be classed amongst the next steps of the revival. The great work of his scholar Giovanni di Balducci, the shrine of St. Peter Martyr in the church of St. Eustorgio at Milan, is another important monument. At Arezzo he will meet with a specimen of equal interest in the tomb of its warrior-bishop, Guido Tarlati, executed between 1328 and 1330 by Agnolo and Agostino da Siena. Another work of the thirteenth century, in the cathedral of Arezzo, is the tomb of Gregory X., by Margaritone. Of another class, intermediate between the first masters of the revival and the period of the decline, are the bas-reliefs of the bronze doors, of which Florence, Pisa, Bologna, and other cities offer such interesting examples. We might dwell longer on the details and enter more fully into the characteristics of the several schools; but anything like a complete catalogue would be out of place in our brief summary, and would extend it beyond our object, which is to direct attention to the leading monuments of the art.

14. Schools of Painting in Central Italy.

The mosaics of the Christian Churches are the representatives of painting before its revival by the painters of Siena and of Florence of the thirteenth century. Nowhere are they so remarkable as at Ravenna, where they are still as fresh as in the days of Justinian. These early mosaics, though generally rude in execution, are astonishing specimens of expression: many of them breathe a spirit of pure devotion, and are invaluable to the Christian antiquary as conveying a perfect epitome of the religious ideas and symbols of the time. We shall not enter into a critical examination of the Schools of Art, as those which come within our province are noticed in the descriptions of their different localities; it would be difficult to present any general review of them without entering into details which would carry us into schools of places not included in the present volume. We shall merely repeat, in illustration of the remark already made respecting the mode of seeing Italy, that it is only by deviating from the high roads that the traveller can appreciate the works of many of the early masters. At Orvieto, for example, he will have an opportunity of studying the beautiful works of Gentile da Fabriano, of Fra Angelico da Fiesole, of Benozzo Gozzoli, and of Luca Signorelli. At Assisi he will find himself amidst those works of Giotto to which Dante has given immortality. He will there be able to contrast them with those of his master and great predecessor Cimabue, and of the contemporary of the latter, Giunta da Pisa. Among the cities on the shores of the Adriatic there is scarcely one which does not contain some work which is an episode in the general history of painting—a link in the chain which connects one school with another, and shows the means by which their filiation was accomplished. The little towns of Borgo San Sepolcro and *Città di Castello* may well bear the titles of cities of painters. *Borgo San Sepolcro was the* birth-place of Pietro della Francesca, *the master of Luca Signorelli, Santi di Tito,* and other eminent painters, and *still contains fine specimens of his frescoes.* From the works of Pietro della

Francesca at Arezzo Raphael derived his idea for the design of Constantine's Vision and Victory, in the Vatican; and was probably indebted to him for those effects of light and shade for which the Deliverance of St. Peter, in the Stanza of the Heliodorus, is so remarkable. Città di Castello has still some interesting works by Luca Signorelli, and other masters, whose style exercised an important influence on the genius of Raphael. It was in this town that Raphael found his earliest patrons, and four of his celebrated early works were painted for its churches. Siena and Perugia are also remarkable as the centre of two schools of painting, whose influence on the great masters of the fifteenth century is confirmed by their works. The School of Siena is at least equal in antiquity to that of Florence, and presents us with the names of Guido da Siena, Duccio da Buoninsegna, Simone Memmi, Taddeo di Bartolo, Il Sodoma, Beccafumi, and Baldassare Peruzzi. The School of Umbria, of which Perugia was the centre, may be regarded as the transition from the classical style prevalent at Florence to that deep religious feeling and spiritual inspiration in the art which attained its maturity under Raphael. Its early masters were Niccolò Alunno and Benedetto Bonfigli, the immediate predecessors of Pietro Perugino, under whose instruction in that city the genius of Raphael was developed. Giovanni Santi of Urbino, the father of Raphael, is generally referred to this school; and Perugia still contains a few works by Raphael himself, in which the traveller may trace the influence exercised upon his style by the early Umbrian masters.

A class of painting, of a lower grade, now attracting more admiration in England and France than it is worthy of in an artistic point of view, that on earthenware, generally known under the name of Majolica, belongs exclusively to localities described in this section—Urbino, Pesaro, Gubbio, Castel Durante, &c. The traveller will find a succinct description of the places of its fabrication and its several varieties in Marryat's work.*

* Marryat's History of Pottery and Porcelain in the 15th, 16th, 17th, and 18th centuries, 1 vol., 1867.

ROUTES.

ROUTE 87.

RIMINI TO ANCONA, BY PESARO, SINIGAGLIA, AND FANO.—RAIL.

	KIL.	M.
Rimini to La Cattolica	19	12
Pesaro	34	21
Fano	46	29
La Marotta	58	36
Sinigaglia	67	42
Case Bruciate	80	50
Falconara	84	52
Ancona	93	57

This route forms the continuation of that from Bologna to Rimini (*N. Italy*, Rte. 72), following the line of the ancient Via Flaminia as far as Fano.

The rly. from Rimini to La Cattolica runs at a short distance from the coast. Before reaching the hamlet of S. Lorenzo it crosses the *Marano* near its embouchure in the Adriatic and 1 m. before La Cattolica the *Conca* (the Crustumius rapax of Lucan).

12 m. *La Cattolica* Stat., a village of 1300 Inhab., so called from the shelter it afforded to the orthodox prelates who separated themselves from the Arian bishops at the Council of Rimini. The country between La Cattolica and Pesaro becomes more hilly—the hills being formed of tertiary marls and sandstones—is rich and thickly inhabited. 1 m. after leaving La Cattolica the river Tavollo is crossed near its mouth, from which the road rises to La Soligata at the base of Monte Trebbio. On a hill about

1 m. from the road on the rt. is the village of *Gradara*, in the principal ch. of which, Santa Sofia, there is an altarpiece by Giovanni Santi, representing the Virgin enthroned, with 4 saints. A gradual descent of 3 m. brings us to the *Foglia*, which is crossed close to the gates of

9 m. *Pesaro* Stat. (the ancient *Pisaurum*). (*Inns:* Leone d' Oro, "very fair and civil, moderate charges"—*H. R.*, June 1864.) This ancient town is situated 1 m. from the mouth of the Foglia, the ancient *Pisaurus*. It was a town of some importance during the early part of the Roman Empire, and is mentioned by Cicero as a flourishing place in his time. During the exarchs it became one of the principal cities of Maritime Pentapolis. It passed to the Church in the pontificate of Urban VIII., and it shares with Urbino the honour of being the capital of a province containing a population of 202,568 souls. It is an episcopal see. Its population amounts to 11,600. It is surrounded by walls and bastions, and has a small port. Pesaro, as the court of the dukes della Rovere, became a centre of the literary men, poets, and painters in the 16th century. It is described by Castiglione in the Cortegiano, and is celebrated by Ariosto as the refuge of poets:—

> "La feltresca corte
> Ove col formator del Cortigiano
> Col Bembo e gli altri sacri al divo Apollo
> Facea l' esilio suo men duro e strano."—*Sat.* 3.

The Princess of Urbino, Lucrezia d'Este, induced Bernardo Tasso and his son to settle at Pesaro. Behind the Lunatic Asylum near the Rimini gate is the casino they inhabited, and in which Bernardo composed his Amadis. Among the eminent men whom Pesaro has produced in modern times are Perticari and Rossini the great composer. Pesaro was formerly famous for its paintings; many of these were removed to Paris, and nearly all those which were restored were taken to Rome, whence few have found their way back to their original sites.

The Cathedral contains little to interest the traveller. The ch. of S. Francesco has a good Coronation of the Virgin, of *Giovanni Bellini*, in a shameful state of neglect; on the *predella* and the pilasters are some beautiful little subjects by the same artist. In the ch. of *S. Domenico*, the first altar on the left has a Madonna and Saints by *Presciutti* of Fano; in the sacristy a Madonna and Child, by *L. della Robbia*. In the sacristy of *S. Antonio*, a fine Gothic altarpiece by *Antonio da Murano*, 1464. The chapel of the *SS. Sacramento* has a Last Supper by *Niccolò da Pesaro*. *S. Cassiano* has a fine picture of Sta. Barbara, by *Simone da Pesaro*. *S. Giovanni de' Riformati* was built by Bartolommeo Genga, the engineer and architect to the Duke of Urbino; the altarpiece, by *Guercino*, has suffered from the carelessness of restorers. In *S. Agostino* the lower part of the façade is very good. *S. Giovanni Battista* has an altarpiece of 1400, and in the sacristy a St. John Baptist and Christ between 2 angels, by *M. Zoppo*.

The *Biblioteca Olivieri*, founded and bequeathed to his native town by the learned antiquary and ecclesiastic of that name, contains about 13,000 vols., besides 600 MSS. The latter are exceedingly rich in memorials of Pesaro and of the duchy, for the most part inedited. Among other interesting MSS. may be mentioned an inedited canzone by Pandolfo Collenuccio, strangled here in prison by Giovanni Sforza, on account of his connection with Cæsar Borgia; an eclogue by Serafino d'Aquila; and various readings of the Stanze of Politian; of Tasso some letters, and also a valuable commentary on his great poem by Malatesta della Porta. Annexed to the library is a small museum of antiquities and coins, chiefly Roman, collected and partially illustrated by the Abbate Olivieri: and in the *Ospizio degl' Incurabili*, the once highly interesting collection of Majolica is now hidden from the public view in a series of presses below the glass cases in the Spezzieria; it has been so neglected that only 18 pieces remained unbroken in 1862.—Trollope.

The ancient palace of the Duke of Urbino is now the residence of the Government authorities; its grand salon

[illegible]

[illegible] Francesco Maria I., in order to surprise him on his return from his campaigns. It was decorated by Raffaele del Colle with frescoes now nearly ruined; on the walls of one of the courts are verses in honour of the Duke's return written by Bembo, whose residence here is celebrated by Tasso. This once beautiful villa is described by Bernardo Tasso, who represents it as one of the most delightful spots in Italy; but it fell into decay in the last century, when it became a refuge for the Jesuits expelled from Portugal by the Marquis de Pombal. Its rich staircases and galleries, and its broad terrace, from which there is a fine view of the valley of the Foglia to its junction with the sea, shows that there was much truth in the poet's description. The whole is unfortunately allowed to fall into ruin. The brick floors, with inlaid patterns, are very good.

In the neighbouring church of the *Gerolomitani* is what once was a fine picture of St. Jerome, by *Giovanni Santi;* it is signed, and has been injured by restorations. From behind the convent may be had one of the most beautiful views in the neighbourhood.

On the l. of the road coming from Rimini is *la Vittoria*, another villa, which has acquired notoriety as the residence of Queen Caroline of England, while Princess of Wales; in the garden may still be seen a small monument she erected to the memory of the Princess Charlotte, and another to her brother the Duke of Brunswick, who fell at Waterloo.

The port of Pesaro is formed by the [illegible] of the Foglia: it was enlarged by Francesco Maria II. della Rovere. [illegible] small vessels [illegible] 70 tons. Pius VII. [illegible] its safety by the erection of a fort and small lighthouse in 1821. The manufacture of pottery which existed at Pesaro since the time of the Roman Emperors was revived in 1300 under Boniface VIII., and attained great perfection under the Sforzas and the Dukes of Urbino, and especially Guidobaldo II., in the middle of the 17th century.

A large and important lunatic asylum is established here under very efficient superintendence.

Pesaro is famous for its figs, which have been celebrated by Tasso, Bembo, and Castiglione.

The promenade of the Belvedere San Benedetto is in a fine situation, and worthy of a visit.

[There is a direct road from Pesaro to Urbino, ascending the Foglia and the Apsa, and passing under the villages of *Montecchio*, *Colbordolo*, and *Ricece*. A diligence runs to Urbino daily, fare 5 fr., in correspondence with that to Arezzo by Borgo San Sepolcro. The diligence starts at 1 P.M., and the mail carriage at 8 A.M. For *Urbino*, see Rte. 90.]

Leaving Pesaro, through a beautiful country, partly along the coast, brings us to

7 m. FANO (Pop. 8950), the ancient *Fanum Fortunæ*. (*Inns:* Il Moro; "clean and civil, a capital little inn, with moderate charges"—*W. D.*, July 1868. Tre Re. There is a very good café near the principal piazza.) Fano is a well-built and agreeable town, surrounded by walls, no longer necessary for the purposes of defence, but still recalling the remembrance of its once celebrated fortress. Its situation in a fertile plain ensures it an abundant supply of fresh air; the climate is said to be extremely healthy, but cold in the winter and spring. Sea-bathing first-rate, on beautiful sands, for which it is now very much resorted to.

The scenery of the immediate neighbourhood is flat and uninteresting, but pleasant excursions, on foot or otherwise, may be made in the vicinity. Amongst these may be mentioned the Carmelite convent of Monte Giove, about 3 m. from the town, which commands a fine view of the surrounding country. Numerous excellent roads ensure facilities of communication with all the great towns. The high road passes round the walls without entering the town, so that, unless the traveller be aware beforehand how many objects of interest it contains, it is very probable that he would be driven on without having an opportunity of discovering them himself.

The ancient name of the town is commemorated by a modern statue of Fortuna in the middle of the graceful public fountain, which is probably the representative of one more ancient. The principal object of classical interest in Fano is the *Triumphal Arch* erected in honour of Augustus, upon which Constantine built an attic with columns, 2 of which are still standing. It forms one of the city gates. On the adjoining chapel, by the side of its arabesque doorpost, is carved a representation of the arch as it originally stood with the 2 inscriptions on the arch and attic. This interesting monument is the last representative of the magnificence of Fano under its Roman rulers, who adorned the city with magnificent baths and with a basilica designed by Vitruvius. The town walls were erected by Augustus, restored by the sons of Constantine, and ruined during the Gothic wars by Vitiges.

The **Cathedral*, dedicated to S. Fortunatus, has suffered from modern innovations. The first object which attracts attention on the outside are four recumbent lions, on which the columns of the Gothic portico evidently rested. On entering the church, on the l. is the chapel of S. Girolamo, containing the monument of a member of the Rainaldesi family, with his portrait painted on stone. *The altarpiece of this chapel is a picture of the Crucifixion by an unknown artist. Nearly opposite to this* is a chapel containing 16 frescoes by *Domenichino*: they were once among his most beautiful and expressive works; but they have been almost wholly ruined by injudicious attempts at restoration. The Annunciation, the Salutation, the Marriage of the Virgin, the Nativity, and the Presentation in the Temple, are among the finest conceptions of this master. In the chapel of the Sacristy, on the same side, is a Madonna with 2 saints in adoration, by *Lodovico Carracci*.

The *Ch. of Sta. Maria Nuova* contains 2 excellent works by *Perugino*; one a very beautiful picture of the Annunciation, the other in a chapel opposite represents the Virgin and Child, with various saints on either side; it was painted for a member of the Duranti family, in 1497, according to the inscription; on the predella are five small subjects of the life of the Virgin—a still finer work. Above and below this painting are small pictures, the lunette above represents a Pietà, with the Madonna, St. John, St. Nicodemus, and Joseph of Arimathea. Both of these paintings have been erroneously attributed to Raphael, many consider the latter to be the work of *B. della Gatta*. Behind the altar is a small Madonna by *Sassoferrato*; and in the first chapel on the left on entering the ch. the Visitation of St. Elizabeth, one of the early works of *Giovanni Santi*, signed.

The *Ch. of S. Paterniano*, dedicated to the first bishop of Fano, is a noble edifice; it contains a very good Marriage of the Virgin by *Guercino*. In a chapel opposite is the Death of S. Joseph by the *Cav. d'Arpino*, and the Virgin and Child, with S. Carlo Borromeo and S. Sebastian, by *Claudio Rudolfi*, a pupil of Baroccio's. The altarpiece is by *Alessandro Viarini*. The chapel of the saint has some frescoes by *Viviani*, and three others representing events in the life of S. Paternianus by *Carlo Bonone*.

The *Ch. of S. Pietro*, rich in marbles, frescoes, and paintings, contains, in the Gabrielli chapel, a fine Annunciation, by *Guido*. On one side of the altar is a picture representing a miracle of S. Peter, by *Simone da Pesaro*. The

frescoes of Tiepolo are also regarded as masterpieces of that artist.

The Ch. of S. Agostino contains a fine Guardian Angel by Guercino; the Ch. of S. Filippo a Magdalen by the same master. In the Ch. of S. Domenico is a picture of St. Thomas by Paolo Veronese. Sta. Croce, now attached to the hospital, has an interesting altarpiece, representing the Virgin and Child, with the Empress Helena and St. Zacharias, by *Giovanni Santi*. In Sta. Teresa there is a fine altarpiece by *Albani*.

In the *Collegio Foli* is preserved the celebrated painting of David with the head of Goliath, by *Domenichino*, with copies of his frescoes in the cathedral. "His David," says Lanzi, "is an object of curiosity to all foreigners of any pretensions to taste; it is a figure as large as life, and would alone suffice to render an artist's name immortal."

In the Ch. of *S. Francesco* are the tombs of Pandolfo Malatesta III. and his wife. These monuments are placed under the portico of the ch. The door in the centre is extremely rich, and has a round-headed arch, which, as well as pilasters, are covered with arabesques and foliage. On the right of this is the tomb raised by Sigismundo Pandolfo to his father Pandolfo Malatesta, in 1460. On the left is the superb sarcophagus of the wife: it is ornamented with busts of saints on the front, and is placed under a rich Gothic canopy divided into three compartments, and elaborately carved. It is no less interesting as an example of art than as a memorial of the illustrious family whose name is so much associated with the history of the eastern coast of Italy in the 14th and 15th centuries.

The Theatre of Fano is amongst the finest in Italy; it was originally erected by a native artist, *Torelli*, and ornamented with curious paintings. The scenes were so arranged as to be really what they appeared, and not mere painted representations. They were the work of *Bibiena*.

The Port was once a well-known resort of the traders of the Adriatic: was restored by Paul V. in 1616, under the direction of Rinaldi, and derived from that circumstance the name of Porto Borghese. The commerce of the town has declined, and the harbour is now choked up.

Clement VIII. was a native of this town. It will ever remain an honour to Fano that the first printing-press in Europe with moveable Arabic types was established here, in 1514, at the expense of Julius II.

[An excellent road leads from Fano to Urbino (Rte. 90), and from there to Florence by Città di Castello and Arezzo, or to Rome by Perugia (Rtes. 91, 92, 107). There is also the high carriage-road from Fano to Foligno, by the Strada del Furlo Rte. 89. A diligence (6-place carriage) leaves Fano for Perugia 3 times a week Tues., Thurs., Sat., at 1 P.M., passing by Fossombrone, the Furlo Pass, Cagli, Cantiano, Scheggia, and Gubbio, performing the journey in 18 hrs.]

On leaving Fano, the rly. crosses the *Metauro* or Metro, the celebrated *Metaurus*, a broad and rapid stream, recalling the fate of Asdrubal:

> "Quid deleas o! Roma Neronibus
> Testis Metaurum flumen, et Asdrubal
> Levatus." *Hor.* iv. 4.

From which it follows for 8 m. the shore of the Adriatic to

7 m. *La Marotta* Stat., close to the sea: 2 m. beyond it the Cesano is crossed, from near which a road on the rt. ascends the stream to *Pergola*, a town of 3000 Inhab., 10 m. distant. A conveyance carrying the mails starts at 1 P.M. for the latter place. Fare, 3 fr. 50 c.

6 m. *Sinigaglia* Stat. (*Inn*, Locanda della Formica), the ancient *Sena*, known by the appellative of *Gallica*, to distinguish it from the Etruscan Sena Julia. It is an important episcopal town, containing a population of 12,950 Inhab., placed in a situation peculiarly favourable to commerce at the mouth of the Misa, which nearly retains its classic name of Misus. The port, enlarged and improved by Sigismund Malatesta, affords convenient accommodation to numerous fishing and trading vessels. This ancient town of the Galli Senones was sacked by Pompey in the wars of Marius and Sylla: it

became in later ages one of the 5 cities of the Maritime Pentapolis; but it suffered so much from fire and sword during the troubles of the Middle Ages, that the present town is almost entirely modern.

Sinigaglia has acquired a painful celebrity in history from the massacre of the confederate chiefs, or condottieri, by their ally Cæsar Borgia, in 1502. Borgia, through whose services his father Alexander VI. had reduced nearly all his rebellious vassals of Romagna, found himself unexpectedly deserted by a large body of his French troops, and determined, in order to counteract the influence of his defection, to attack Sinigaglia. This little principality was then governed by a daughter of Federigo Duke of Urbino, brother of Guido Ubaldo, the reigning duke. On the approach of the hostile force the princess retired to Venice, leaving the town in command of the confederate captains, who refused to surrender unless Borgia invested it in person. In order to allay suspicions, Borgia dismissed a large portion of his forces, and requested the confederates to disperse their troops in the neighbouring villages, in order that his own might find quarters in the city. On the 21st December he left Fano, and arrived at Sinigaglia the same night, with 2000 horse and 10,000 foot. Three of the captains, Vitellozzo Vitelli, Paolo and Francesco Orsini, went out unarmed to meet him as an ally; they were received by Borgia with courtesy, but were placed under the surveillance of 2 gentlemen of his suite. The fourth captain, Oliverotto, the only one who had not dispersed his troops, met Borgia near the town, and, like his companions, was also placed under surveillance. They all alighted together at the palace, and the 4 captains had no sooner entered than they were arrested. Borgia immediately gave orders to attack the barracks in which the company of Oliverotto was quartered, and every man was massacred. The same evening he had Vitellozzo and Oliverotto strangled; *and on the 18th of January following Paolo Orsini* and his brother underwent the same fate. This atrocious perfidy, although it did not excite the wrath of a people already weary of the military tyranny of their late masters, has scarcely a parallel even in that depraved chapter of Italian history in which Alexander VI. and his family were the chief actors. It has been attributed, by Roscoe and others, to the instigation or connivance of Macchiavelli; but the great Florentine has been defended by Sismondi on the evidence which his own letters afford against such a suspicion. He considers that Roscoe's strongest argument, that Macchiavelli does not indulge in any reflections on the crime, is not admissible, since he was only bound to state facts, and a diplomatic despatch is not expected to convey the expression of private feelings.

Sinigaglia contains few objects of interest, and most of its pictures have disappeared. The convent of the Padri Riformati, 2 m. to the W. of the town, was built by Giovanni della Rovere and Giovanna di Montefeltro his wife, who are both buried within its church, with only simple lapidary inscriptions. A small picture preserves their portraits on either side of the Madonna. A fine picture of the Madonna and 6 saints by *Perugino*, in the choir, has been lately injured by cleaning. Sinigaglia became a bishopric in the 4th century. Its cathedral is dedicated to St. Peter. It may be considered a proof of the commercial character of the town that it contains a Jewish synagogue. Many of the houses and public edifices are well built, and the town wears an air of general neatness, expressive of life and energy on the part of its inhabitants. It is the native town of the present Pope, Pius IX., and of the celebrated singer, Madame Catalani.

The modern interest of Sinigaglia is the celebrated *Fair of St. Mary Magdalen*, which has been held for more than 600 years, and still preserves its freedom from customs and taxes. It was established by Sergius Count of Sinigaglia in 1200, and was granted its privileges by Paul II. in 1464, which the political and domestic changes of

successive ages have not affected. It commences on the 20th July, and lasts to the 4th August: during these 20 days the town is crowded with visitors from all parts of Italy, with merchants from countries beyond the Alps and from the Levant, mingling the manufactures of the N. with the rich produce of the E. There is scarcely a language of Europe which may not be heard on this occasion. The city wears the aspect of a bazaar; and as every house is converted into a shop, and every street is covered with awnings, the Eastern traveller may almost imagine himself in Constantinople. It is beyond all comparison the best attended fair in Italy, and in many respects resembles that of Beaucaire in France. As the merchandise pays duty on passing out of the town, every art and device is practised to elude the vigilance of the officers of customs; and yet, in spite of much smuggling, the revenue it affords to the State is considerable. "Every article, from costly jewellery for the noble to the coarsest wares for the peasantry, may be met in this universal emporium. Tradesmen from Venice, Geneva, Trieste, France, Germany, and the Levant display their various merchandise, not in small parcels to tempt the casual stroller, but in bales and cases, for the supply of the inland dealers. Every dialect of the Italian language, cut into by the rougher tones of the transalpine or the guttural jargon of transmarine languages, is heard, generating a Babel of sounds. On all sides are greetings of *dear friends*, who only meet once a year at the fair, yet are as loud and hearty in their salutations as though they were sworn brothers. From a semicircle of 50 miles radius (the city being upon the sea) the population pours in, with serious intentions of laying out their money to some purpose; while crowds of Roman, Tuscan, and other idlers come to enjoy a lounge through this bazaar-city, or partake of its amusements. In the thoughts of the former the custom-house officers have a considerable place; for as all the merchandise comes in free and pays its duty upon passing the gates to enter into the country, many are the schemes and devices for escaping the vigilance of these most inconvenient and inconsiderate officials. Much that is bought is concealed in the town, so as to evade the minute domiciliary visit which closes the fair, and then is gradually conveyed home. What is in use passes of course free: hence troops of countrymen, tanned to colour of bronze, as they go out of the gates shade their delicate complexions from the sun with their new umbrellas; and young men protect themselves against the chill of Italian dog-days with well-lined and fur-collared cloaks wrapped close around them. Dropsies too look very common, and pocket handkerchiefs seem vastly like shawls. A sudden fashion seems to have come in of wearing double apparel, and many can no longer tell the time without at least 3 watches in their pockets. Yet great is the squabbling, the entreating, the bullying at the gates; and many faint just at that particular moment, and cannot recover unless they drive outside and feel the country air. In fact, it is an epoch in the year to which everything is referred: a person is said to have died or to have gone abroad before or after the last fair of Sinigaglia; many know only those two periods in the year."—*Cardinal Wiseman.*

The English traveller, who so often seeks in vain for fresh objects of excitement, will do well to visit the town at this period of general enjoyment: it is a scene where national character and costume may be studied more effectually than in any other place perhaps in Italy. It may be added, however, that it is not likely to last very long in an age of railways and other facilities of commerce. It is said to have declined considerably of late years, and will, doubtless, soon become a thing of the past.

Leaving Sinigaglia, the rly. follows close to the sea-shore as far as

8 m. *Case Bruciate* Stat., a mile before reaching the river *Esino*, the ancient *Œsis*. After crossing the Esino, the railway passes through La Torretta and La Falconara on the rt., the traveller having constantly in view the promontory on which Ancona is built.

3 m. *La Falconara Junct.* Stat. The rly. to Foligno and Rome branches off here on rt.

4 m. ANCONA Stat., outside the town. (*Inns:* La Pace, in the lower town, the best, "good rooms and clean beds," *June* 1866; Albergo Reale and Gran Bretagna, 2nd rate. There is also an Inn near the rly. stat. Cabs and carriages at the station; fare, with luggage, 1½ franc. An omnibus to the Albergo della Pace.) This ancient city still retains its Greek name, descriptive of the angular form of the promontory on which the town is placed. It has the best harbour on the Italian shores of the Adriatic, and is the most important naval station in the Centro-Italian Provinces. The city is beautifully situated on the slopes of a natural amphitheatre, spreading between the two promontories of Monte Ciriaco and Monte Marino.

Ancona is supposed to have been founded by a Dorian colony, or by the Syracusans who fled from the tyranny of Dionysius. It was a celebrated port in the time of the Romans, and was occupied by Cæsar after the passage of the Rubicon. Its importance in the time of Trajan is shown by the magnificent works undertaken by that emperor, and still remaining with scarcely any change. It was one of the cities of the Maritime Pentapolis, and during the Middle Ages underwent more vicissitudes than almost any other on the coast. In 550 it was besieged by Totila, and was plundered in the same century by the Lombards, who placed over it an officer whose title (marchio or marquis) gave rise to the general name of the Marca (*March*), which the territory of Ancona still retains. After having recovered from the sack of the Saracens, it became a free city, and, in the 12th century, was one of the most important of the Lombard league. When Frederick Barbarossa, in 1173, sent Christian, archbishop of Mentz, into Italy as his representative, the warlike prelate succeeded in inducing the Ghibelline cities of Tuscany and Romagna to second the attack upon Ancona which he commenced in the following spring. It was during the famine occasioned by this siege that the young mother, called the "heroine of Ancona," gained immortality. The detailed account of the transaction will be found at length in Sismondi, who says that, observing one day a soldier summoned to battle, but too much exhausted to proceed, this young and beautiful woman refused her breast to the child she suckled, offered it to the warrior, and sent him forth thus refreshed to shed his blood for his country. Ancona enjoyed its privileges until 1532, when it was surprised by Gonzaga, general of Clement VII., who, under the pretence of defending it against the incursions of the Turks, erected a fort and filled the city with papal troops. The first result of this measure was the overthrow of the aristocratic constitution which had prevailed for about 2 centuries; the senators or Anziani were expelled, the principal nobles were banished, and the dominion of the Holy See was established beyond the power of the inhabitants to resist the encroachment. From that time it has remained attached to the States of the Church, excepting during those periods when political convulsions filled Italy with the armies of the north. In 1798 it was seized by the French, and in the following year it sustained under General Meunier the memorable siege which terminated in its surrender to the Allies, after a long and gallant resistance. Under the rule of Napoleon it was the capital of the department of the Metauro; but in 1814 it was restored to the Pope by the Treaty of Vienna. In 1832 it was again occupied by the French to counterbalance the Austrians in the N., and was not evacuated by them until 1838. During the revolutionary outbreak of 1849 it was besieged and bombarded for 9 or 10 days by the Austrians under Marshal Wimpffen, to whom it capitulated on the 18th June, and on the following day the forts and the port were occupied by the imperial troops in the name of the Pope. It was held by the Austrians until May 1859, when they were obliged to abandon it by their disasters in Lombardy.

Ancona is now the capital of the

Marca, and the chief city of the province. The population of the city and its suburbs amounted to 31,238 at the last census. It is divided into two portions, the Città Vecchia and the Città Nuova; the former occupies the highest ground and is inhabited by the poorer classes; the latter is situated on the lower slopes in the depression between the hills on which stand the Cathedral and the fortress, and along the seashore. The city contains some good buildings, but its narrow and irregular streets have a dreary aspect; almost the only exception being the new line of houses on the Marina, which dates from the pontificate of Pius VI. Great improvements are now going on, as regards the town, the port, and especially its military defences. From its position on the rly., Ancona is likely to become one of the most important of the Italian seaports, and the great naval station of the kingdom of Italy in the Adriatic.

The celebrated *Port*, begun by Trajan after that of Civita Vecchia, was enlarged by Clement XII., who made it a free port as an encouragement to its commerce, which had declined considerably after the discovery of the passage to India by the Cape. It is enclosed on the E. side by a long mole, the first portion of which was erected by Trajan, the remainder by Clement XII. The *Arch of Trajan*, which has been pronounced the finest in the world, stands on the old mole, in singular and striking contrast to everything around it. This superb monument, of white marble, is a fine specimen of the Corinthian order. It was erected in honour of Trajan, A.D. 112, by Plotina his wife and Marciana his sister; it was decorated with bronze statues, trophies, and bas-reliefs, but all these have disappeared. The faces have two Corinthian columns on their pedestals, and the attic on the side of the town bears three inscriptions recording the motives for its erection, with the names of Plotina and Marciana. The whiteness of the marble, the elegant proportions of the arch, and its elevated position, combine to make it one of the most imposing monuments of Roman grandeur which Italy still retains.

The *new Mole* is also decorated with a triumphal arch, by which it is reached, erected by Clement XII., from the designs of Vanvitelli. It is a fine example of the architect, but its effect, contrasted with that of Trajan, is somewhat heavy. Forsyth criticises these arches in the following passage:—"The ancient part of the mole is crowned by Trajan's arch, and the modern by a pope's. But what business has a priest with triumphal arches? And what business has any arch on a mole? Arches like these suppose a triumph, a procession, a road, the entry into a city. The mole of Trajan called for a different monument. Here an historical column like his own might have risen into a Pharos, at once to record his naval merits, to illuminate his harbour, and realize the compliment which the senate inscribed on this arch, by making the access to Italy safer for sailors." On its N. side is the dedicatory inscription.

The harbour is defended by several *forts*; one was built by Clement VII. in 1532, from the designs of Antonio di Sangallo, enlarged by Gregory XIII. in 1575, and improved by the Germans and the French in later years. Near the Capuccini is another fort, restored by the French in 1832; and other strong fortifications occupy the heights of Monte Pelago and Monte Cardeto. Very strong batteries have been raised at the extremity of the new mole and on the E. side of the building-yard, with their guns commanding the entrance to the harbour and the roads outside. The defences of Ancona were much strengthened by the Austrians during their occupation between 1848 and 1859, and subsequently by the Papal Government. In September, 1860, Ancona, then garrisoned by about 3000 papal troops, was besieged by the Piedmontese under Gen. Cialdini, and, after a bombardment both on the sea and land sides, obliged to capitulate (Sept. 29), Gen. Lamoricière and the wreck of the Pope's foreign auxiliaries, who had escaped after the disaster at

Castelfidardo, having been made prisoners of war.

Within the harbour, on the W. side, is the *Lazzaretto*, built in the form of a pentagon by Clement XII. in 1732, and completed by Vanvitelli; in the midst of which rises a handsome lighthouse, with a good revolving light, visible from a considerable distance. There are also two smaller port lights. Beyond the Lazzaretto is the city gate, leading to the railway station. From the W. extremity of the harbour runs out a long mole, which protects it from the N.W. winds, which in the winter often blow with violence.

The **Cathedral*, dedicated to S. Ciriacus, the first bishop of Ancona, stands on an eminence overlooking the town and harbour, and occupies the site of a temple of Venus, round which the original town is supposed to have been built. This temple is mentioned by Juvenal in a passage expressive of the Greek origin of the city :—

"Ante domum Veneris quam Dorica sustinet Ancon."—*Sat.* iv.

The present Cathedral is an edifice of the 10th century, with the exception of the façade, which has been attributed on very doubtful grounds to Margaritone d'Arezzo in the 13th. The columns of the ancient temple have contributed to the embellishment of the Christian church; and independently of the fine prospect which its elevated position commands, its architectural and other relics will repay the trouble of the ascent. The exterior of the edifice has a wheel window, but the Gothic doorway still remains, and is a superb example of its kind. It has 9 columns and a central pointed arch, the first frieze of which has on it 31 busts of saints; the second has grotesque animals and other similar devices. The projecting porch is supported by 4 columns, the 2 outer resting on colossal lions of red marble; on the vault of the porch are the emblems of the Evangelists, an angel and a winged lion, an eagle with a book and a winged bull; on the left are several bas-reliefs of saints in very low relief. The interior, in the form of a Greek cross, one of the arms of which has been subsequently prolonged as the choir, exhibits the columns of the temple of Venus; the 2 side aisles or transepts are ascended by steps. The cupola is 12-sided, with a corresponding groining on the vault, and is considered by D'Agincourt as the oldest in Italy. In the subterranean chapel under the rt.-hand transept is the fine sarcophagus of Titus Gorgonius, prætor of Ancona; in that on the opposite side of the nave, beneath the altar of the Holy Sacrament, is a highly-decorated chapel or crypt, containing the tomb of St. Ciriacus, whose mummied remains are contained in a glass sarcophagus, and the portraits of Pius VI. and VII. In a chapel on l. of the choir, over the monument of the Villa family, is a good portrait of a child by *Tibaldi*. The Giannelli monument is an interesting specimen of the cinquecento style: that of Lucio Basso is also worthy of notice. In addition to these objects, the ch. contains a fine repetition of a Madonna by *Sassoferrato*. Detached from the ch. is a mediæval square campanile.

The *Ch. of S. Francesco* has a very rich Gothic doorway, with a pointed arch and a projecting transom covered with heads of saints. The canopy is very elaborate, containing statues of saints in niches, surmounted by fretwork pinnacles. The bas-relief over the entrance represents St. Francis receiving the Stigmata. This fine ch. has been converted into a barrack, and the adjoining large convent into an hospital.

S. Agostino has another rich doorway, in which fluted Corinthian columns are introduced. It is the only vestige of its Gothic architecture, for the interior was rebuilt by Vanvitelli. The bas-relief over the door represents a vision of St. Augustin. This ch. has also been converted into military quarters.

Sta. Maria della Piazza, opposite the Hotel of La Pace, exhibits the most curious prodigality of mediæval ornament. Its small façade has 3 parallel rows of round-headed arches, with rich mouldings resting on low columns in imitation of the Corinthian order; the door

has likewise a round-headed arch, with knotted columns. The frieze is full of birds, animals, grotesque figures, and foliage; the side door is pointed and has a porch. The interior contains a picture of the Virgin going to the temple in her childhood, a good specimen of *Marco Benefial*; and a Virgin enthroned, by *Lorenzo Lotto*.

S. Domenico was rebuilt in 1755: it contains in the choir a Crucifixion by *Titian*.

Sta. Pelagia contains a picture by *Guercino*, representing the saint and an angel. The ch. of the *Vergine della Misericordia* has a curious door, ornamented with fruits, of the transition period.

The Loggia de' Mercanti, or Exchange, was designed by *Tibaldi*, who covered the interior with productions of his pencil. The ornaments of its façade are elaborate, and the arches have a Saracenic character. The bas-reliefs on the vault are said by Vasari to be the work of Mocrio. The roof is covered with the frescoes of *Tibaldi*, representing the Ascension of Our Lord, the Cardinal Virtues, and at one end Hercules taming the monsters.

Near the cathedral are some vestiges of a Roman *Amphitheatre*.

The *Palazzo Ferretti* affords an example of the twofold powers of Tibaldi, as an architect and painter. In the *Piazza di S. Domenico* is a marble statue of Clement XII. The fountain called *del Calamo* is the work of *Tibaldi*. At one corner of this Piazza is the *Prefettura*, a handsome edifice in the Italian-Gothic style, having two entrances in the form of triumphal arches; the Court, 3 sides of which are surrounded by Gothic piers, the whole dating from A.D. 1400; the huge Clock Tower, called the Torre dell' Orologio, was erected in the time of Paul V.

In the *Piazza d'Armi*, at the end of the new Corso running from the P. *del Teatro*, there is a colossal statue of *Count* Cavour, raised in 1868.

The Pal. del Commune, in the street leading from the latter to the Cathedral, has a small gallery of paintings removed from desecrated churches. Opposite to it is the once Ch. of the Jesuits *Gesù*, and their convent, now a barrack.

The Prison, forming a large building in the Dockyard, for convicts, have been much enlarged: they contain upwards of 500 prisoners, employed on the public works in the city.

There are 1800 Jews settled at Ancona: they have a synagogue and their separate quarter, called the *ghetto*.

There is a *Ch. of the Waldensian Mission* at 16 Via del Commune. The pastor is Signor A. Vittorini.

Ancona must now be considered more as a military and naval station than a place of trade, as formerly; it is far behind Leghorn and Trieste in a commercial point of view, few merchant vessels resorting to it, if we except steamers; it carries on some trade with the opposite coast of Dalmatia, Albania, and the Ionian Islands.

A regular service of steamers is now in activity between Ancona and Genoa, leaving Ancona every Friday at 11 P.M., calling at Tremiti, Manfredonia, Bari, Brindisi, Corfu (on Wed. and Thurs.), Gallipoli, Taranto, Rossano, Cotrone, Catania, Reggio, Messina, Pizzo, Paola, Naples. As these boats only call once a fortnight at some of the less important places on the coasts of the Neapolitan provinces, it will be necessary to consult the local bills.

The steamers belonging to the *Austrian Lloyd's Company* call at Ancona, on their way from Trieste, for Corfu, Patrasso, Syra, Athens, Smyrna, Constantinople, and the Levant generally, every Tuesday during the summer months; and for Trieste every Sunday, on their return from the Levant, arriving at daybreak on the following morning. The outward-bound steamers touch at Corfu, and the other Ionian Islands. The voyage to and from Trieste occupies about 16 hrs., and to Athens, including stoppages, 7 days.

British Consul.—Gustavus Gaggiotti, Esq.

ıveller may proceed from Naples through Pescara ı by rly., to Brindisi, Lecce, That route is described in ıok *for Southern Italy* (Rte.

ROUTE 88.

ı FOLIGNO, BY LORETO, MA- TOLENTINO, AND THE PASS ORITO.

		KIL.	M.
Osimo . .	. .	15	9
Loreto . .	. .	9	6
Porto Recanati .	Rail.	4	2
o Potenza Picena	. .	9	6
ı Civita Nova .	. .	6	4

	ROM. MILES.
ıva to Macerata . . .	16
, to Tolentino . . .	12
ı to Valcimara . . .	8
a to Ponte della Trave .	8
lla Trave to Serravalle .	8
e to Case Nuove . .	8
ıve to Foligno . . .	8

(About 95 m.)

re 3 roads from Ancona as ıto—that by rly., 15 m., and ones: the most direct but runs nearer to the sea-coast *ımerano* and *Le Crocette;* the ırough which it passes is ltivated and pretty; it is followed by vetturini. The ıad runs farther inland, and ircuitous, passing through ı leaving Ancona it ascends ıf Monteago, and from there ı and parallel to the Baracola torrents. As regards inns ad from Ancona to Rome, rise is that the accommodation l, *considering how few tra- ıre are to support them*"—*E. M., May* 1863. At the end of 11 m. the road reaches Osimo.

By rly.,

9 m. *Osimo* Stat. (*Inn*, La Posta.) The rly. stats. of Osimo, Loreto, and Recanati, being in the plain, are at some distance from these towns, that of Osimo more than 5 m. There is a public conveyance from both these stations to Osimo, Loreto, and Recanati, in correspondence with all the trains. Osimo is a small city, 928 Eng. ft. above the sea, of high antiquity, and is considered by many to have been the capital of Picenum. We easily recognise the classical Auximum in the modern name. Lucan mentions it as

"Admotæ pulsarunt Auximon alæ."

Belisarius nearly lost his life at the siege of Osimo; the arrow from its walls must have transpierced him "if the mortal stroke had not been intercepted by one of his guards, who lost in that pious office the use of his hand." —(*Gibbon*, xli.) The modern town, containing 5960 Inhab., is situated in the midst of a fertile country, and, from its elevation, in a position of considerable strength. The cathedral is dedicated to St. Tecla: it is a place of some sanctity as containing the body of S. Giuseppe di Copertino. The porch opening into the N. aisle has some curious mediæval sculptures of serpents: in the interior is a series of portraits of the bishops who have ruled the see from the earliest period to the present day. In the Casa Galli, *Roncalli* painted a fresco of the Judgment of Solomon, considered by Lanzi to be his best performance of that class; and in the Church of Sta. Palazia a picture of that saint, also pronounced by the same authority to be one of his finest works. The Palazzo Pubblico has a small museum of ancient sculptures and inscriptions found among the ruins of the Roman city.

Leaving Osimo, the carriage-road turns again towards the coast along a ridge of hills on the l. side of the Musone, and passing by Castelfidardo (near here took place a sanguinary battle between the Piedmontese and

Papal troops on the 18th of September, 1860, in which the latter were routed, their general, Lamoricière, obliged to throw himself, accompanied by a few followers, into Ancona, the second in command, Pimodan, killed, leaving the greater part of their cannon and military stores in the hands of the victors), soon after which the river is crossed, and a steep ascent leads to Loreto.

6 m. *Loreto* Stat. 2 m. from the town, by the carriage-road, there is a steep path for pedestrians much shorter. Carriages at the stat. (*Inn:* La Campana; "indifferent, very bad cooking, not clean, and dear.") This small city, whose entire circuit may be made in less than half an hour, has obtained a high celebrity as a religious sanctuary. For upwards of 5 centuries Loreto has been one of the most frequented places of pilgrimage of the Roman Catholic Church, and the most pious pontiffs and ambitious monarchs have swelled the crowd of votaries whom its fame and sanctity have drawn together from the remotest parts of the Christian world. The original name of the town was the Villa di Sta. Maria; it was afterwards called the Castello di Sta. Maria; and the present name is derived either from a grove of laurels in which the Santa Casa is said to have rested, or from the person to whom the grove belonged. The foundation dates from the 10th December, 1294, in the pontificate of Celestin V., when the Santa Casa arrived from Nazareth. The tradition of the Church relates that the sacred house was the birthplace of the Virgin, the scene of the Annunciation and Incarnation, as well as the dwelling where the Holy Family found shelter after the flight out of Egypt. The house was held in extraordinary veneration throughout Palestine after the pilgrimage of the Empress Helena, who built over it a magnificent temple bearing the inscription "Hæc est ara, in qua primo jactum est humanæ salutis fundamentum." The fame of the sanctuary drew many of the early fathers of the Church into Palestine; among other pilgrims was St. Louis. The subsequent inroads of the Saracens into the Holy Land led to the destruction of the basilica which Helena had erected; and the legend goes on to state that by a miracle the house was conveyed by angels from Nazareth to the coast of Dalmatia, where it was deposited at a place called *Kaunizza*, between Tersatto and Fiume. This occurrence is placed on Dec. 10, 1291. In 1294 it is said to have been suddenly transported in the night to a grove near Loreto; and according to the legend the Virgin appeared in a vision to St. Nicholas of Tolentino, to announce its arrival to the faithful. After 3 times changing its position, the Santa Casa at length settled itself down, in 1295, on the spot it now occupies. The concourse of pilgrims soon created the necessity for means of accommodation, and by the pious zeal of the inhabitants of Recanati the foundations of the present town were speedily laid. Loreto became a city in 1586, when Sixtus V. surrounded it with walls, to resist the attacks of Turkish pirates, who were tempted by the riches of the sanctuary to make frequent descents upon the adjoining coast. Loreto, containing a population of 5470, is built on a hill, about 3 m. from the sea, commanding an extensive prospect over the surrounding country, and visible to the mariner for a considerable distance from seaward. It may be said to consist of one long and narrow street, filled with shops for the sale of crowns, medals, and pictures of the "Madonna di Loreto;" a trade which is said to produce an annual return of from 480,000 to 500,000 frs. On first entering the town the traveller is almost led to imagine that it is peopled with beggars, for he is at once beset with appeals to his charity and piety,—a singular contrast to a shrine rich in gold and diamonds: but it is remarkable that there is no poverty so apparent as that met with in the great sanctuaries of Italy.

The piazza in which the church is situated is occupied on one side by the once Jesuits' convent, and on the other by the noble palace of the governor, erected from the designs of Bramante. In front of the ch. is the fine seated bronze statue of Sixtus V., in the act of giving his benediction: it is the work of Calcagni of Recanati. In

the centre of the piazza is a fountain with a basin of red marble and bronze figures, considerably damaged by the weather.

The *Ch.* called the *Chiesa della Santa Casa* occupies the 3rd side of the square. Its façade was built by Sixtus V. Over the grand door is the full-length bronze statue of the Virgin and Child by *Girolamo Lombardo.* The principal ornaments of the exterior are the 3 superb bronze doors, inferior only to those of the Baptistery at Florence, and of the Duomo of Pisa. The central one was cast by the four sons of Girolamo Lombardo, in the 16th century. It is divided into compartments, containing bas-reliefs representing histories of the Old Testament, from the Creation to the flight of Cain, with symbolical representations of the progress and triumphs of the Church. The left-hand door was cast by *Tiburzio Verzelli*, of Camerino, a pupil of the elder Lombardo. It represents, amidst the richest arabesques and figures of prophets and sibyls, various subjects from the Old and New Testaments, so arranged as to make every symbol of the old law a figure of the new. The door on the rt. is the work of *Calcagni*, assisted by Jacometti and Sebastiani, also natives of Recanati. It represents, in the same manner as the preceding, different events of both Testaments. These fine works were finished during the pontificate of Paul V. The bell-tower was designed by Vanvitelli. It is of great height, and exhibits a combination of the 4 orders. It is surmounted by an octagonal pyramid, and contains a bell said to weigh 22,000 lbs., cast by Bernardino da Rimini in 1516, at the expense of Leo X.

On entering the ch., the roof of the nave presents various paintings of the prophets in chiaroscuro by *Luca Signorelli;* the last 3 towards the arch above the high altar are by *Roncalli.*

The great attraction of the ch. is the *Holy House* itself, and the marble casing in which it is enclosed. The Santa Casa is a small house, built of stone, 13½ Eng. feet in height, 29½ in length, and 12¾ in width. *It has a door in the N. side, and a window on the W.; its construction is* of the rudest kind, and its general form is that of the humblest dwelling. Over the window is pointed out an ancient cross, and from the vault of the outer case are suspended the 2 bells said to have belonged to the house itself. The original floor is entirely wanting, having been lost, it is said, during its miraculous transport from Nazareth; the present one is composed of squares of white and red marble. In a niche above the fireplace is the celebrated statue of the Virgin, reputed to have been sculptured by St. Luke. It is said to be of the cedar-wood of Lebanon, and is quite black with age. The height of the Virgin is 33½ inches; that of the Child is 14. The figures both of the Virgin and Child are literally resplendent with jewels, the effect of which is increased by the light of the silver lamps which are constantly burning before the shrine. It would be tedious to attempt the enumeration of the various relics and treasures contained in the Santa Casa; among the former are 3 earthenware pots said to have belonged to the Holy Family: 2 of them, which are shut up in the *Sacro Armadio* or cupboard, were covered with gold plates previous to the French invasion; the precious metal having been removed, they were sent to Rome, and are now mounted in gilt bronze: the third, which escaped the French, the Santa Scodella, is alone shown. Objects are blessed within it, and it is offered to the faithful to kiss. In a metal frame on the southern wall is a stone of the Santa Casa, purloined by a Bishop of Coimbra in the time of Paul III., and restored in consequence of the loss of health he suffered while it remained in his possession. On the same wall is another singular offering, a cannon-ball consecrated to the Virgin by Julius II., in remembrance of his escape at the siege of Mirandola, in 1505. Hompesch, the grand master of the Knights of Malta, and the family of Plater of Wilna, so well known in the history of the Polish struggle for independence, are also remarkable for the value of their offerings. In less than a year after the short-lived peace of

[illegible] the French [illegible] Loreto [illegible] the [illegible] of the Virgin in Paris [illegible] the [illegible] in the [illegible] of [illegible] in the [illegible] of Paris, where it was placed immediately [illegible] and exhibited in the [illegible] as one of the curiosities of that [illegible] of Guadalupe.

The Santa Casa in which is enclosed the Santa Casa is one of the most remarkable monuments of the best times of modern art. The design was by *Bramante*, and the sculptures by *Sansovino*, *Girolamo Lombardo*, *Bandinelli*, *Giovanni da Bologna*, *Guglielmo della Porta*, *Raffaele da Montelupo*, *Sangallo*, *Tribolo*, *Cioli*, and other eminent artists of the period. The materials for this great work were prepared under Julius II.; the work was commenced in the reign of *Leo* X., continued under Clement VII., and finished in the pontificate of Paul III. It has 4 sides of white marble covered with sculptures in relief.

1. *The Western side* presents us with the Annunciation by *Sansovino*, in which the Angel Gabriel, surrounded by a crowd of angels, announces to the Virgin the object of his mission. The details of this wonderful work, called by Vasari an *opera divina*, are fine beyond description: the figure of Gabriel seems perfectly celestial, and the expression of the angels is of great beauty. The smaller tablets, representing the Visitation, and St. Joseph and the Virgin in Bethlehem, are by *Sangallo*. At the angles are figures of the prophets Jeremiah and Ezekiel; the first is by *Sansovino*, the other by *Girolamo Lombardo*. In the niches above are the Libyan and Persian sibyls by *Guglielmo della Porta*.

2. *The Southern side* has another grand production by *Sansovino*, the Nativity, in which the shepherds, the angels, and the other figures are represented with extraordinary minuteness and truth. The David with the head of *Goliath* at his feet, and the prophet *Malachi*, are by *Girolamo Lombardo*; the Cumæan and Delphic sibyls are by [illegible] *della Porta*. The Adoration of the Magi was begun by Sansovino, and finished by [illegible] *da Montelupo* [illegible]. The figures [illegible] the [illegible] are attributed to [illegible], and those over the Porta del [illegible] are by [illegible].

3. The Eastern side has the fine bas-relief by *Niccolò Tribolo*, representing the arrival of the Santa Casa at Loreto, and the effect of its sudden appearance on the people. The attack of the robbers in the wood, the surprise of the countryman, and the peasant whistling to his loaded horse, are marvellous examples of the powers of art. The bas-relief above represents the death of the Virgin and her burial by the apostles. The 4 angels in the clouds and the party of Jews endeavouring to steal the body are full of expression. It was begun by *Tribolo* and finished by *Vacchiano* of Bologna. The prophet Balaam is supposed to be the work of *Fra Aurelio*, brother of Girolamo Lombardo. The Moses is by *Della Porta*, as are also the Samian and Cumæan sibyls.

4. *The Northern front* is ornamented with a bas-relief representing the Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli*, and finished by *Raffaele da Montelupo*. The figures introduced into the composition express the 7 virtues of the Virgin,—innocence, fidelity, humility, charity, obedience, modesty, and love of retirement. The fine bas-relief of the marriage, begun by *Sansovino* and continued by *Raffaele da Montelupo*, has a group of figures introduced by *Niccolò Tribolo*; the most striking of these figures is the man breaking the symbolical wand or bough. The prophet Daniel is by *Fra Aurelio Lombardo*; the prophet Amos, with the shepherd's staff in his hand and the dog at his feet, is by *Girolamo Lombardo*. The Phrygian and Tiburtine sibyls are by *Guglielmo della Porta*; the boys over the door are by *Mosca* and *Cioli*; the sculptures, with the ornaments on the frieze and the festoons between the columns, by *Mosca*.

This magnificent work, which is a perfect museum of sculpture, is said to have cost 50,000 Roman scudi, inde-

pendently of the statues, the cost of the marble, and the wages of the workmen, which amounted to 10,000 scudi more. This expense would have been greater if many of the artists and workmen had not given their services gratuitously.

The next object which attracts attention is the *Baptistery*, a superb work in bronze, cast by *Tiburzio Verzelli* and *Giobattista Vitali*. It is covered with bas-reliefs relating to the sacrament of baptism, and is surmounted by the figure of St. John baptizing the Saviour. Among these bas-reliefs St. John baptizing in the Jordan, the Circumcision, Naaman cured of his leprosy, Christ curing the blind, St. Philip and the Eunuch, &c., are most worthy of notice. The 4 female figures at the angles of the vase are the symbols of Faith, Hope, Charity, and Perseverance.

The *chapels* of this nave are mostly ornamented with mosaic copies of paintings of the great masters. Among these are the S. Francesco d'Assisi of Domenichino, and the Archangel Michael of Guido, from the picture in the ch. of the Capuccini at Rome, and in the last chapel the Last Supper, by Simon Vouet, the original of which is in the palace of the governor.

In the opposite nave, the 1st chapel contains the bas-relief of the Deposition in bronze, called also the Pietà, by *Calcagni*, and 4 bronze female portraits of members of the families of Massilla and Rogati, to whom the chapel belongs, by the same artist. Several of the other chapels, like those of the opposite side, are ornamented with mosaics, among which are the Conception and the Sposalizio, by Carlo Maratta; in the chapel containing these are 2 frescoes by *Lombardelli*.

In the 1st chapel of the *left transept* is the mosaic copy of a painting by Angelica Kauffmann; the 2nd has some paintings by *Lorenzo Lotto;* and the 3rd, called the Annunziata del Duca, from having been erected by Francesco Maria II. duke of Urbino, contains a mosaic of the Annunciation of Baroccio, copied from the picture in the Vatican. *The frescoes of the chapel were painted by Federigo Zucchero* in 1583. The rich arabesques, illustrative of the origin of the house of La Rovere, are fine specimens of art. The *Sagrestia della Cura* is painted in fresco by *Luca Signorelli;* the arabesques and other sculptures of the presses, or *Armadj*, and the carvings of the *lavamano*, are believed to be the work of *Benedetto da Majano*, the celebrated Florentine sculptor of the 16th century. The large oil painting of St. Louis of France is by *Charles le Brun*. The bronze kneeling figure of Cardinal Caetani is the work of *Calcagni*, assisted by Jacometti. In the upper part of this transept the 1st chapel contains the mosaic copy of the Nativity of the Virgin by Annibale Caracci. The 2nd, called the chapel della Marca, contains a fresco supposed to be by *Pietro da Cortona*, representing Godfrey in arms and Tancred wounded at the siege of Jerusalem; and the tomb of Cardinal Visconti. The 3rd chapel is ornamented with a mosaic copy of the picture of Fra Bartolommeo's Assumption of the Virgin. The paintings on the vault representing the Nativity, the Circumcision, the Transfiguration, the Preaching of St. John the Baptist, and his Martyrdom, are by *Pellegrino Tibaldi*. Over the door of the *Sacristy of the Chapter* is the figure of St. Luke in glazed terra-cotta; and over that of the other sacristy is one of St. Matthew, both by *Luca della Robbia*.

In the *right transept* the 1st chapel has a mosaic copy of the Visitation by Baroccio; its paintings are by *Muziano*. The 2nd, called of the Rosario, is painted by *Gasparini* of Macerata; and the 3rd, called the chapel of the Conception, is said to be the work of *Lombardelli*. Passing onwards, we reach the *Treasury and its Chapel*. The beautiful picture above the *lavamano* in the hall, representing a pious lady instructing female children, is by *Guido*. The chiaroscuro on the right of the entrance, protected by a glass covering, is attributed to *Tintoretto;* the Madonna and Child, also protected by glass, is a copy of Raphael, probably by *Garofalo;* there is also another Madonna and Child, by Andrea del Sarto; and a Holy Family on wood, variously

attributed to *Schiavone* or *Caravaggio*. The Christ at the column is supposed by some to be by Tiarini, and by others by [illegible] *della Notte*. The *Chapel* of the Treasury is remarkable for the frescoes of its roof, representing the history of the Virgin, interspersed with full-length figures of prophets and sibyls, by *Roncalli*. The Treasury, previous to the French invasion, contained the richest collection of costly offerings which the piety, the policy, and the vanity of the world had ever brought together. Sovereign princes, pontiffs, prelates of the Church, and the rank and beauty of Christendom had munificently contributed to swell its treasures; but the calamities which the Papal States sustained in their unequal struggle with France compelled Pius VI. to despoil it of its riches, in order to pay the sum demanded by the provisions of the treaty of Tolentino in 1797. At the restoration of peace the zeal of the faithful endeavoured to compensate for these losses, and the Treasury is now well filled with the results of their devotion. The catalogue of offerings exhibits a curious collection of names; those of Murat, Eugène Beauharnois, and the queen of Joseph Buonaparte, are read side by side with the titles of the dynastic princes of Austria and Sardinia; many are those of illustrious and noble houses in Italy, France, Poland, Russia, and Spain: and among the multifarious assemblage of offerings may be found the wedding dress of the King of Saxony! The chalice presented by Pius VII., and used by that pontiff in the celebration of the mass, records his gratitude for his restoration to the Holy See after his long detention in France.

The octagonal cupola of the ch., begun by Giuliano da Majano, was strengthened at its base and nearly rebuilt by Antonio Sangallo. The skill [illegible] judgment with which he accomplished this difficult task have received [illegible] of Vasari. The interior is [illegible] throughout by *Roncalli*, assisted [illegible] *Pietro Lombardo*. It is [illegible] the masterpiece of Roncalli, [illegible] recorded that his success so [illegible] Caravaggio that he employed a Sicilian bravo to disfigure his face.

The Palace of the Governor, an edifice worthy of the capital, was begun in 1510 by Julius II., from the designs of Bramante. It forms 2 wings composing the half of a parallelogram, and is constructed with 2 grand loggie with round-headed arches, the lower of which is of the Doric, and the upper of the Ionic order. The former of these loggie affords accommodation to the canons of the ch.; the latter is inhabited by the bishop and governor, and contains the noble room called the "Apartment of the Princes," now used as a picture gallery. The most remarkable works in this collection are the Woman taken in Adultery, by *Titian*, treated in a very different manner from his other celebrated picture of the same subject in St. Afra at Brescia; the Last Supper by *Simon Vouet*; the Sta. Chiara of *Schiavone*; the Deposition by *Guercino*; and the fine painting of the Adoration of the Virgin by *Annibale Carracci*. In a bedchamber adjoining is a small Nativity painted on slate by *Gherardo della Notte*, and another of the same subject on copper by *Caravaggio*. In another apartment are 9 pieces of tapestry presented to the Santa Casa by Cardinal Sforza Pallavicini, representing various subjects of the Gospel history, erroneously supposed to be after designs by Raphael.

The *Spezieria*, or Pharmacy, attached to the palace, was formerly celebrated for its 360 apothecary's pots, painted after the designs of Raphael, Michel Angelo, Giulio Romano, and other great masters. They were executed chiefly by *Orazio Fontana* of Urbino and *Battista Franco*, who acquired considerable fame by their imitations of the great painters on earthenware. They were presented by Francesco Maria II., duke of Urbino, for whose father they were originally painted. It is related by Bartoli, a local chronicler, that one of the grand dukes of Florence offered to purchase them by a similar number of silver vases of equal weight, and that Louis XIV. offered a gold vase for

that with the St. Paul and the 4 Evangelists. After suffering much damage and great diminution, the remainder of them have been transferred to Florence.

Loreto has little beyond its ch. to engage the attention of the stranger. The Piazza della Madonna contains a bronze fountain ornamented with armorial bearings, eagles, dragons, and tritons, the work of the pupils of Calcagni. The Piazza dei Galli also contains a fountain from which it derives its name, being ornamented with a dragon and 4 cocks by Jacometti. The Hospital of the Capuchins was founded in 1740 by Cardinal Barberini; near it is the hospital maintained at the sole expense of the chapter for the reception of poor pilgrims.

We cannot better conclude this account of Loreto than by recalling to the Italian scholar the offering made at its shrine by TASSO. Religious feeling never perhaps inspired more devotion than that which breathes through the magnificent *canzone* composed in honour of the Virgin by that illustrious pilgrim. No translation can convey any idea of the original, and our space allows but a small extract:—

"Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m' hà scorto,
Ch' illustra, e scalda pur l' umane mente,
Ove il tuo lume scintillando appare,
E porge al dubbio cor dolce conforto
In terribil procella, ov' altri è morto:
E dimostra co' raggi
I sicuri viaggi
E questo lido, e quello, e 'l polo, e 'l porto
De la vita mortal, ch' a pena varca
Anzi sovente affonda
In mezzo l' onda alma gravosa, e carca."

Leaving Loreto, on the road to Recanati we pass at a short distance from the town the fine aqueduct, stretching across the valley, and communicating with the subterranean canal by which Loreto is supplied with water. It was undertaken and completed during the pontificate of Paul V. at an expense of 186,000 scudi.

2 m. *Porto di Recanati* Stat. is about 3 m. from Loreto: it is now a small fishing town, *with a population of 3000 Inhab. About 2 m. from it, and half a mile from the coast, are the ruins of* Potentia, close to the convent which preserves the name of the city in that of *S. Maria di Potenza.*

Recanati is about 5 m. from the rly. stat. (*Inn*, Locanda di Raffaele, called La Corona, a small tavern with indifferent accommodation.)

This small but ancient town is on a lofty and commanding eminence overlooking the rich country of the Marca. Its population is 4500. It has been supposed by many antiquaries to occupy the site of Helvia Ricina, founded by Septimius Severus, and destroyed by Alaric in 408; but although it may have sprung from its ruins, the proper position of that city of the Piceni is more inland, and on the banks of the Potenza. In the 11th century Recanati was a strong military position; in 1229 the Emperor Frederick II. took it under his protection, and conferred upon it many privileges, among which was the permission to build a port, granting to the inhab. for that purpose the whole line of coast between the mouths of the Potenza and Musone. The Cathedral, dedicated to St. Flavianus Martyr, which contains the monument of Gregory XII. (1417), has a Gothic doorway, and many of its Gothic windows, now closed up and concealed by modern alterations, may still be traced. The roof is richly carved, and dates from the beginning of the 17th century. The churches of S. Domenico and S. Agostino have also Gothic doors with circular arches. The Palazzo Comunale has a bronze bas-relief by Jacometti, representing the arrival of the Santa Casa. In the great hall is preserved the original diploma of Frederick II., "Dei Gratia Romanorum Imperator," dated 1229, with his monogram and his golden seal, granting to the town the port of Recanati.

Some of the palaces at Recanati may be worth looking at. The view from the balcony of the Caradori palace is truly beautiful: it commands Loreto, the hill of Ancona, the Adriatic, and the rich region of the Marca, called by the natives "Il Giardino di Italia."

On leaving Porto di Recanati, the rly. runs parallel to the coast-line,—

6 m. *Potenza Picena* Stat.; and

4 m. *Civita Nova* Stat.—leaving on the r. the district between Sambucheto and Macerata not surpassed by any in Europe for its fertility: situated on either side of the Potenza. Its rich meadows, interspersed with plantations of mulberry-trees and irrigated by numerous canals, recall to the traveller some of the richest districts of Lombardy. From Civita Nova there is a good road of about 17 m. to Macerata. Diligences start from here at 5·15 and 11 A.M., and 5 P.M., performing the journey to Macerata in 3 hrs. [1 m. above Sambucheto the road crosses the river, having left the picturesque village of Monte Cassiano on the rt. At the point where it crosses the Potenza, 3 branch roads from Osimo, Cingoli, and Jesi fall into the main line. Close to here are the ruins of an amphitheatre and other buildings, marking the site of the ancient Helvia Ricina.]

16 m. MACERATA (*Inns:* La Pace—good, June 1-63; "excellent, the best inn I know on the road"—*R. B., May* 1865; — Posta; — Albergo di Monachese), a fine provincial city, prettily situated on an eminence in the centre of the ridge of the hills that separate the valleys of Potenza and Chienti, about midway between the Apennines and the sea, and commanding views of both. It is the capital of the province of Le Marche. The population of the city, with its suburbs, amounts to 10,956. Its foundation dates from 1108.

At first sight Macerata may appear, to a stranger, a dull place, but it is in reality one of the most agreeable and intellectual of the numerous provincial cities of the former States of the Church. Its society is of a high order; the local nobility yield to none in courtesy; it has several handsome houses, a theatre, and other public establishments. Many of the churches retain their Gothic porticoes, which serve to mark the passage from the old style to the new. In the sacristy of the *Cathedral* is a picture, attributed to *Perugino*, representing the Madonna and Child with S. Francis and S. Julian, to whom the ch. is dedicated; and an altarpiece by *Mazzetto Sacci*, representing the same subject with S. Benedict and S. Julian: the name of the painter is recorded underneath with the date 1315. The altar of the SS. Sacramento has a very good imitation in wood of the façade of St. Peter's at Rome. In the *Ch. of St. Giovanni* is a fine painting of the Assumption of the Virgin, by *Lorenzo*.

The *Palazzo Compagnoni* contains a small museum of Roman sculptures and inscriptions, found principally among the ruins of Helvia Ricina. There is a Casino in the town supplied with modern works and journals; and in the same establishment is the *Biblioteca Comunale*, founded in 1773 by B. Mozzi, since increased: it now contains 30,000 volumes. Outside the gate leading to Fermo is a large building, erected for the national game of *pallone*, by the architect Alcandri. About 1 m. beyond it is the beautiful ch. of the Madonna della Vergine, designed by Bramante.

Macerata was the birthplace of Crescimbeni, the founder of the Arcadian Society, and of Matteo Ricci, the well-known Chinese scholar and missionary. The walls of the city were raised by Cardinal Albornoz. The triumphal arch, called the Porta Pia, is somewhat heavy in its effect.

Macerata is also the seat of an university greatly encouraged by Leo XII. Infantine schools were for the first time established here in the Papal States.

[There is a road of 10½ m. from Macerata to Fermo, crossing the Chienti and the Tenna; it passes beneath *Monte Olmo*, the birthplace of Lanzi, the celebrated writer on Italian art (Rte. 99); —and another of 22 m., hilly but good, in an opposite direction, to Jesi.]

Leaving Macerata, the post-road descends to the banks of the Chienti, which it reaches at Sforza Costa, and proceeds along it to Tolentino, through a rich and highly cultivated country. Between these towns is passed the osteria and deserted fortress of *La Rancia*. This position, and indeed

ound on both sides of the river, ie scene of the decisive action n Murat and the Austrians in 815. Previous to the battle the al troops occupied the heights nte Milone on the rt. of the the Neapolitans had advanced sight of Tolentino when they for the night, and subsequently p a position under the heights ntolmo and Petriola. On the t daybreak, it was seen that strians had received reinforce- during the night, which in- l their strength to 16,000 men, Teapolitans scarcely numbering . The battle was fought by in person: the Austrians were nded by Bianchi. At its com- ment the Austrians had their l the Neapolitans their l. wing l by the Chienti. The attack ommenced by Murat, the Aus- acting on the defensive. The t continued during the whole and when both armies drew the night 2000 men on both ay dead and dying on the field. nexpected arrival of 2 couriers, th the news of the defeat at the f Antrodoco, the other bringing ches from Naples detailing the ances in Calabria and Cam- induced Murat to retreat on the ng morning. In the preliminary ients he was very nearly captured, y an injudicious manœuvre on the f one of his generals, his best n fell into the hands of the Aus- so that his entire army was into confusion. Insubordina- d long prevailed; the untoward of the day rendered his own al courage of no avail; his plans frustrated by disobedience; and the language of Colletta, corrup- pread from the highest to the . He fell back on Macerata with erable loss, and was obliged to his steps to Naples with the rem- f an army which was never wor- his heroic bravery. This battle the fate of that brave and un- ate sovereign; on the 22nd of nth he fled from Naples, and in ober following his gallant career terminated in his barbarous execution at Pizzo.

12 m. *Tolentino* (*Inn*, La Corona, indifferent accommodation, but clean; "landlord particularly civil, and charges extremely moderate"—*H. R.*, *July* 1863). The Gothic gateway by which Tolentino is entered on this side is one of the interesting and well-preserved specimens of the castellated architecture of the Middle Ages. Tolentino nearly retains the ancient name of a considerable city of Picenum, from whose ruins it sprung. It was erected into a city by Sixtus V. in 1586. It was once strongly fortified. The present population is 4461 souls. It was the scene of the life, death, and miracles of St. Nicholas of Tolentino.

The **Cathedral* dedicated to that saint was originally a Gothic edifice, as may be seen by the closed arches of its windows in the side walls. The rich doorway of its façade remains unaltered; the bands of the arch are formed of acanthus-leaves, and in the canopy is the figure of one of the Visconti family with the dragon: at first sight it might be taken for St. George. The interior of the ch. has a superb roof of carved wood richly gilt, with figures of the Virgin, Saviour, and numerous saints in bold relief. The *capellone* is interesting for the remarkable frescoes by *Lorenzo* and *Jacopo da San Severino*, representing various subjects from the life of S. Nicholas. They have been much injured by repainting. The heads of the Evangelists and 4 Fathers of the Church are in general full of expression and feeling. In the chapel of the saint are 2 paintings, one representing the Fire of St. Mark's at Venice, attributed to *Tintoretto;* and the other the Plague in Sicily, perhaps on as slight authority to *Paul Veronese.*

Tolentino was the birthplace of the learned Francesco Filelfo, whose bust has been erected over the entrance to the Palazzo Pubblico. In diplomatic history the town has acquired some celebrity for the treaty which bears its name, signed 19th February, 1797, between the commissioners of Pius VI. and General Buonaparte on the part of

the French Republic. By this humiliating convention the Pope ceded the province of Romagna, in addition to the Legations of Bologna and Ferrara already surrendered, to the Cispadane Republic. He left Ancona in possession of the French, and surrendered to them his territories at Avignon, besides engaging to pay a ransom for other provinces, and to deliver the manuscripts and works of art which had excited the cupidity of his conquerors.

[A road of 12 m. leads from Tolentino to *San Severino*: and from there to *Matelica*, 10; to *Fabriano*, 10; and to *Fossato*, on the railway between Ancona and Foligno, 10. These roads are good but hilly; the inns indifferent. There are public conveyances to all these places in correspondence with the stats. on the rlys. at Civita Nuova, and between Ancona and Foligno.]

[*San Severino*, a town of 4334 Inhab., the ancient *Decemon*. The old town, called the Castello, is on the top of the hill; the Borgo, or more modern one, at the foot. The churches in both contain some interesting objects of art. In a chapel of the *Ch. of the Castello* are remains of frescoes by *Diotisalvi d'Angelozzo*, and a fine altarpiece in 5 compartments, the Virgin and infant Christ in the centre, by *Nicolo da Foligno*, dated 1468. The *Ch. of San Francesco*, also in the upper town, a very ancient building, has a few old frescoes by different artists. Pinturicchio had his school in the annexed convent. In the Borgo, the sacristy of the *Duomo Nuovo* (the ch. of the Augustinians) contains an exquisite picture of the Virgin and Child by *Pinturicchio*, with the portrait of the Donatorio. The *Ch. of San Lorenzo*, an ancient edifice, has a crypt with frescoes by two brothers San Severini. In the church is a Nativity by *Lorenzo da San Severino*, an artist of merit towards the close of the 15th century. About 15 m. N. of San Severino is *Cingoli*, the native town of Pius VIII., by a hilly road.]

Leaving Tolentino, the road continues along the Chienti through very beautiful scenery, presenting in its immediate vicinity many characteristics of an English landscape. The country is very productive and rich in oaks, and the prospect is bounded by the chain of Apennines, covered with snow as late as the beginning of summer, and in some years never free from it. Soon after passing the village of *Belforte* the frontier of the province of Macerata is passed, and we enter that of Camerino. On the l. are seen the villages of *Caldarola* and *Pieve Favera*, picturesquely situated on the other side of the river.

8 m. *Valcimara* ("a clean little inn, civil people, cheap"—*R. B., May* 1862), a hamlet of 400 souls. The road passes through *Campolorzo*, and, some distance farther, a sudden bend opens on the picturesque *Rocca di Varano*, with an ancient castle perched upon its summit. At this place a good road branches off on the rt. to Camerino, 15 m. distant.

[CAMERINO (the *Inn*, kept by Basconi, is tolerable—civil people), the seat of an archbishop, is situated at the foot of the Apennines on a lofty hill, from whose base several tributaries of the Potenza take their rise. It retains the name of the ancient Camerinum, a border city of Umbria, which acquired some note from its alliance with Rome against the Etrurians. In 1545 Paul III. received it in exchange for the cession of Parma and Piacenza. The cathedral occupies the site of a temple of Jupiter. Camerino was made an archiepiscopal see by Pius VI. in 1787; the see of Treja was united to it by Pius VII. in 1817. Its bishopric dated from 252, under Lucius I. St. Savinus, the titular saint of the cathedral, was its first bishop. Its population is 4553. Carlo Maratta, the painter, was born here. There are some silk manufactories here. In front of the cathedral is a bronze statue of Sixtus V., erected in 1587, remarkable for the beauty of the arabesque tracery and ornaments.]

8 m. *Ponte della Trave*, a post station. At *La Muccia*, a usual resting-place of the vetturini (*Inn*, Il Leone; "quite a vetturino inn, but better than it looks"—May 1863), there is a branch road to Camerino, distant 6 m.

veral villages which are passed
ı Valcimara and Serravalle are
squely placed on the lower slopes
mountains. On the l. hand
re-Bovigliano, S. Marco, Pieve-
, Massadì, and Prefoglio; and
rt. Colle, S. Marcello, and
o. The road now ascends to
Serravalle, a long straggling vil-
a steep and narrow defile, com-
commanded by the ruins of an
le, a stronghold of the Middle
2 m. higher up are the sources
Chienti, which, after a course of
alls into the Adriatic at the port
a Nuova. A gradual ascent by
rild mountain road brings us
plain of *Colfiorito*, an extensive
ıd. In severe winters the route,
great elevation, is often impass-
m snow. The plain has a local
on for the excellence of its hay
turage. The country becomes
solate as the village *Colfiorito* is
hed, at nearly the highest point
ad, 2716 ft. above the sea. There
nn at this village called the
ı di Bonelli. After passing the
Colfiorito, reputed for its leeches,
. begins to descend, and a great
in the character of the country
scenery is soon apparent; the
ich and generally covered with
In severe winters the ascent to
lorito from Foligno is difficult,
ome parts dangerous.
Case Nuove, a hamlet beneath
ns of an old castle near a
rrent. Beyond it is the vil-
Pale, above which is a re-
e pointed peak, *Il Sasso di*
nong the last elevations of
ennines; there is a curious
filled with stalactites in the
ous cliffs above the village.
descent from here the views
down upon the city and plain
no are very beautiful, com-
; a great extent of country
ıg over the valley of the Cli-
and scarcely to be surpassed in
of cultivation or picturesque

road *continues to follow the*
f the torrent: about 1 m. before
Foligno it joins the Via
Flaminia, the carriage-road from Fano by the Strada del Furlo.

8 m. FOLIGNO; described in Rte. 107.

ROUTE 88A.

ANCONA TO FOLIGNO, BY JESI, FABRIANO, FOSSATO, AND NOCERA.

Ancona to	KIL.	M.
Falconara	9	5
Chiaravalle	16	10
Jesi	27	17
Castel Planio	42	26
Serra S. Quirico	48	29
Albaccina, for Matelica	62	38
Fabriano	71	44
Fossato	87	54
Gualdo Tadino	93	57
Nocera	110	68
Foligno	129	80

This line, connecting the Adriatic with the Mediterranean, and the eastern shores with Rome, by means of that from Foligno, is one of the most interesting in Italy, whether for the picturesque country it traverses, or for the remarkable engineering works it offers. It was entirely constructed by M. Rivière, a very eminent French engineer, under circumstances of no ordinary difficulties, and forms one of the principal lines of communication between Northern and Central Italy.

Leaving Ancona, we must retrace our route to

5 m. *La Falconara* Junct. Stat., from which there is a magnificent view over the promontory and harbour. From here the line diverges on l. up the valley of the *Esino*, the ancient *Œsis*, which is crossed by a long bridge before reaching

5 m. *Chiaravalle* Stat. On the rt. is the town with a spacious church, and a large building on the l. side, a Government snuff and cigar manufactory. The country about here is very fertile; several large towns on the hills behind

which separate the plains on the Esino from those on the Mesa; continuing through the same fertile district to

7 m. *Jesi* Stat. *Inn:* Albergo di S. Antonio; tolerable rooms and fair cuisine, one of the most important towns in the province. It is situated upon a gentle rising ground on the rt. of the stat., in an elongated form, with several handsome buildings: it is on the site of Æsium, a Roman municipium and colony. The Emperor Frederick Barbarossa was born here, on which account it was designated by the title of a "royal city." Its cathedral is dedicated to St. Septimius Martyr, its first bishop on the creation of the see, A.D. 308. Jesi has of late years become a manufacturing town, for which its vicinity to Ancona and its position near the Esino render it well adapted. A road leading S. through Filotrano, and crossing the Esino and Musone, falls into the high post-road from Ancona to Foligno, on the banks of the Potenza, below Macerata.

Beyond here the valley gradually narrows, the chain of the Apennines gradually coming into view.

9 m. *Castel Planio* Stat., which takes its name from the tower upon the hill above.

3 m. *Serra S. Quirico* Stat., at the foot of an abrupt limestone peak, on the top of which stands the mediæval town of St. Q., once a stronghold at the entrance of the ravine of *La Rossa*, which we enter on leaving it. This very remarkable gorge cuts through an offshoot from the Apennines, following the torrent of the Esino, first through a tunnel 1312 yards long, and then through deep cuttings: it is called *il Passo della Rossa*, from the red limestone which forms its sides. Into it opens on the rt. another ravine, *il Passo di Montagnano*, through which descends the *Sentina* from the towns of *la Genga* and *Sassoferrato*. Upon a peak on the rt., and in a most picturesque situation, is the village of *Perosora*, once a noted haunt of brigands, and whose inhabitants even now enjoy no very good reputation in the province.

9 m. *Albaccina* Stat., near the junction of the Esino and Giano torrents. From here a carriage-road of 10 m., following the upper valley of the Esino railway projected, to

[*Matelica Inns:* the Testa di Ferro,—clean beds and civil people: the Leone d'Oro, a town of 3762 Inhab. The *Ch. of San Francesco* contains some remarkable pictures. In the first chapel a beautiful altarpiece, by *Marco di Melozzo da Forlì*, a very rare master, not to be confounded with *Melozzo da Forlì*, representing the Virgin and Child with Saints: beneath a predella with the Last Supper, St. Francis receiving the Stigmata, and the Martyrdom of his companions: a Pietà in the lunette bears the artist's name and date 1501, stating it to have been executed by Padre Zorgo, being guardiano of the convent. In the third chapel is a good Virgin and Child, with St. Sebastian and St. Jerome, by *Carlo Crivelli*; and a predella full of spirit. In the fourth chapel an ancona by *Eusebio da Perugia*, an extremely rare master, with his monogram and the date (1512), a work of great beauty; like all the paintings here, it has suffered from time and ill-treatment. On the opposite side of the church are two paintings, by *Simone* and *P. F. da Caldevola* (1566). In the *Ch. of S. Michel Angelo* a tavola of a Holy Family, with S. Roch and S. Sebastian, and a Pietà above; in that of *S. Giovanni Decollato*, a Virgin and Child, by the school of Perugino. In the *Palazzo Piersanti* are some good paintings on panel of the school of Fabriano, a collection of sacred relics, and some handsome reliquaries. Matelica is an industrious little town, having manufactories of coarse cloths and hats.]

From Albaccina the valley widens, and the line ascends through a well-cultivated country to

6 m. *Fabriano* Stat. (*Inns:* Tre Mori, the best; La Campana; Leone d' Oro), a very prosperous city of 7550 Inhab., celebrated for its paper manufactories, established as early as 1564, which not only supply the States of the Church, but rival the great Neapolitan establishment on the Fibreno, at Isola. There are several churches here worth visiting. St. Nicolo has its choir painted

in *guazzo* by *Malatesta*; in the sacristy, the Death of the Virgin, by *Antonio da Fabriano*, a pupil of Gentile's; and a Madonna with Saints, by *Filippo Veronese* (1504). In the church itself is a S. Michael by *Guercino* in a bad state, and on the l. of the entrance some curious early frescoes of the Crucifixion. The *Ch. of San Benedetto* is a handsome edifice with much gilding. *Ch. of Sant. Agostino* has some early frescoes, partly covered with whitewash, and a Nativity painted on wood: in the refectory of the adjoining monastery are frescoes by *Bocco* (1303), the founder of the school of painting at Fabriano. *Ch. of Santa Lucia*: in the sacristy is a good fresco (until lately covered with whitewash) by *Gentile* or his pupils; and in the sacristy, the Virgin, with the infant Christ on her knee, by *Lorenzo da San Severino*. The other paintings worthy of notice will be a Coronation of the Virgin, attributed to *Gentile da Fabriano*, in Casa Morichi; a rich collection of *tavolas*, of the early school of Fabriano, by *Bocco*, *Alpelli*, *Antonio da Fabriano*, *Francesco di Gentile*, &c., in Casa Fornari.

Amongst the interesting objects at Fabriano will be the *Museo Possente*, an unique collection of ancient and mediæval ivories, with several miscellaneous curiosities; it was formed by the Marquis P. in his paternal dwelling, who bequeathed it to his family, or, that failing, to his native town, on the condition that it should not be dispersed, but open to the public. It is arranged in 3 rooms in Pal. Possente, the largest exclusively containing the ivory carvings of every period and country, statuettes, jewel-boxes, triptychs,—amongst which, a plaque of the 11th century representing the miracle of the Loaves and Fishes. In the second room are inlaid works, carvings on amber, mediæval glass, some curious specimens of needle-work representing Bible histories, works in coral, some devotional Russian carvings on wood, &c. The third room is filled with specimens of a miscellaneous nature. Near Casa Possente is a Church with a good and deep recessed mediæval front. There is a fresco by *Bocco* under the portico of the market-place.

[A carriage-road of about 15 m. leads from Fabriano to Sassoferrato; the first part over a hilly country as far as the *Valle Montagnana*, or the valley of the *Sentino*, one of the principal feeders of the Esino, which it follows, passing through Genga, a picturesque town on the top of a hill, in the parish church of which there is a triptych by *Antonio da Fabriano*, and a Madonna on panel by *Stefano Folchetti*, to

Sassoferrato, a town of 1397 Inhab., in a fertile, well-wooded valley. There is a small inn, kept by Bilancioni, with civil people and clean beds. Like San Severino, it consists of an upper and lower town — the *Castello* and the *Borgo*. In the *Castello*, the *Ch. of San Pietro* contains a Madonna, by *Sassoferrato*; the *Ch. of Santa Chiara* two Madonnas in fresco, by the Fabriano early school. In the *Borgo*, or lower town, the *Ch. of Santa Mona* has two altarpieces on wood, one by *Agebile*, a native artist, dated 1511 and 1518,—the other by *Ramazzani* (1580). The *Ch. of Santa Croce*, a very ancient edifice, about ½ m. from the Borgo, has a good altarpiece and carved altar by pupils of Gentile. There is a carriage-road from Sassoferrato to *Pergola*, passing by *Arcevie* and *Rocca Contrada*. In the Ch. of the Franciscans of Pergola there is a curious altarpiece in terracotta, and some anconas of the 14th and 15th cents.]

From Fabriano the rly. ascent becomes more rapid as it approaches the central chain of the Apennines. At the hamlet of Cancelli, near the pass of Fossato, a road branches off on l. to Camerino (Rte. 88), passing by *Caccciano* and *Campodonico* through a wild mountainous country. Beyond Cancelli is the entrance of the great tunnel of Fossato, 2132 yds. (1950 mètres) in length. This tunnel, a very remarkable work, was pierced by M. Rivière, the able engineer of the line, in the red and grey limestone: it ascends gradually to its W. opening, the most elevated part of the rly., between the Adriatic and

[illegible]

[illegible] *Foligno*, from which there is a good road of [illegible] m. to [illegible], and another from the latter to Perugia (Rte. [illegible]).

4 m. *Gualdo Tadino Stat.*, more than a mile on l. (with a small *Inn*), a walled town of [illegible] Inhab., 1½ m. from which was the ancient city of Tadinum mentioned by Pliny. The site was discovered in 17[illegible], when its ruins were found close to the church of Sta. Maria Tadina, and several interesting remains were brought to light. The neighbourhood is remarkable as the scene of the great battle in which Narses, the general of Justinian, overthrew Totila king of the Goths, who was mortally wounded. The march of the Romans and their allies from Ravenna by the pass of Furlo, and the particulars of the battle, are graphically described by *Gibbon* (ch. xliii.). The *Ch. of San Francesco* contains a large altarpiece by *Nicolo da Foligno*, dated 1471; in parts really beautiful, and one of the finest works of the master; it represents the Virgin and Child and 4 Saints, with the Fathers of the Church on the predella; it is shamefully neglected. The *Duomo* has a good rose window, and in the sacristy another ancona attributed to the same painter. In the *Ch. of Le Monache* is a tavola by *Matteo da Foligno*, signed and dated 1462; and some works of the same master in other churches. Gualdo is situated in an amphitheatre of mountains, which here form the central ridge of the Apennines.

Leaving Gualdo, the road gradually winds through a fine agricultural district, passing near Carbonara in the upper valley of the Topino, the valley gradually narrowing until reaching

[illegible] m. Nocera Stat. The town, which [illegible] an ancient village on the line of the Via Flaminia, the [illegible] of Pliny [illegible]. This [illegible] for the manufacture of wooden vessels, has dwindled down to a poor village of [illegible]. It is, however, the seat of a bishopric in conjunction with [illegible]. In the principal church there is a good altar-piece representing the Virgin kneeling with Saints, by [illegible], dated 14[illegible]. In the neighbourhood of Nocera are some mineral springs which have enjoyed great local repute from the time of *Bernardino da Spoleto*, by whom they were first made known in 1510. The rly. now descends through a narrow ravine along the valley of the Topino, having on rt. the thickly wooded declivities of Monte Subasio, whose banks it follows throughout the remainder of the route, passing near *Ponte Centesimo*. 1 m. lower down, it widens and becomes more fertile, passing near the hamlets of *Vescia* and of *San Giovanni pro Fiamma*, seen on the opposite side of the river. *S. Giovanni* occupies the site of the ancient Forum Flaminii, which existed as an important city as late as the 8th cent., when it was destroyed by the Lombards, and Foligno rose from its ruins. It was one of the most ancient episcopal sees in Christendom, having been erected in A.D. 52 by St. Peter himself for his disciple Crispaldus. At S. Paolo the rly. enters the plain near where the post-road from Macerata joins the Via Flaminia: the remarkable pointed limestone peak, having the form of a volcanic cone, on the l., is the Sasso di Pale (the descent from Nocera Stat. being 750 ft.), 1 m. before reaching the

5 m. *Foligno* Stat., S. of the town, where the Centro-Italian Rly. from Florence by Arezzo and Perugia joins that from Bologna and Ancona to Rome. First-rate buffet here, where the traveller will find an excellent dinner on arriving.

ROUTE 89.

FANO TO FOLIGNO, BY THE STRADA DEL FURLO, CAGLI, AND NOCERA.

		ROM.	MILES.
Fano to Calcinelli			8
Calcinelli to Fossombrone			8
Fossombrone to Acqualagna			8
Acqualagna to Cagli			8
Cagli to Cantiano			6
Cantiano to La Schieggia			8
La Schieggia to Sigillo			8
Sigillo to Gualdo Tadino			8
Gualdo Tadino to Nocera	Rail.		8
Nocera to Ponte Centesimo	Rail.		8
Ponte Centesimo to Foligno	Rail.		8

(86 m.)

This route follows the line of the ancient Via Flaminia from Fano to Foligno. A diligence (a carriage with 6 places) in correspondence with the rly. traverses this road as far as Schieggia, to Gubbio and Perugia, leaving the stat. at 8½ A.M. daily, reaching Cagli in 8 hrs., performing the journey to Perugia in 20 hrs.

The first part is extremely beautiful. Leaving Fano, we pass the public promenade, and soon enter upon the varied and lovely country between it and the mountains, ascending along the base of the hills that bound on the N. the valley of the Metauro, whose classic stream, memorable for the defeat of Asdrubal, is apostrophised by Tasso in one of his most touching poems (Rime Eroiche, XXXIV.):

> "O del grand' Apennino
> Figlio picciolo."

8 m. *Calcinelli:* here the road approaches the river; the valley still narrowing continues beautiful.

1 m. before reaching Fossombrone it passes *San Martino al Piano*, near where stood the Roman station of *Forum Sempronii*, where there still exist some vestiges of a theatre.

8 m. Fossombrone (Inns, La Posta; Il Re, new: both indifferent), a thriving episcopal town of 4579 Inhab., which rose from the ruins of Forum Sempronii. The ancient city was ruined by the Goths and Lombards. The modern town is built along the l. bank of the Metauro, and belonged to the Malatesta family until the reign of Sixtus IV., when Galeazzo sold it to Duke Federigo della Rovere for 13,000 golden florins. In more recent times it passed to Eugène Beauharnois, and descended to his son the late Duke de Leuchtenberg, to whom it is indebted for much of its prosperity. Fossombrone is celebrated throughout Italy for the fine silk produced in its neighbourhood, for winding and spinning which there are several mills. It has some manufactures of woollen cloths.

The cathedral, dedicated to S. Aldebrandus, contains some Roman inscriptions from the ruins of the ancient city: its bishopric dates from the 5th century. The modern bridge over the Metauro, spanning that broad mountain stream by a single arch, is a striking work. The road across it leads to S. Ippolito, where there are marble-quarries, — to *Sorbolungo*, — to the walled town of *Mondavio*,—to *Pergola*,—and to other places of less consequence between the valleys of the Metauro and the Cesano.

Leaving Fossombrone, the scenery becomes remarkably fine; the country is varied and picturesque, and rich in oaks which would be ornamental to any English park. The road to *Urbino* branches off on the rt. 2 m. after leaving Fossombrone, where the Metauro, descending from the former town, is joined by the *Candigliano*. (See next Route, 90.)

The Furlo road crosses the Metauro and at once strikes into the mountains, ascending the l. bank of the Candigliano, which rises in the Apennines under Valboscosa and San Benedetto. 3 m. from Fossombrone commences the Pass of the Furlo, on one side of which is the hill of Pietralata, also called *Il Monte d' Asdrubale*, in which tradition has preserved the record of the memorable battle between the Carthaginian general and the Roman consuls Livius Salinator and Cla

dius Nero, B.C. 207. The battle is supposed, from the account of Livy, to have taken place on the l. bank of the river, where it begins to be contracted by high rocks; 56,000 men shared the fate of their commander, and 5400 were made prisoners. The loss of the Romans is admitted by their own historians to have been 8000 killed and 3000 prisoners. The pathetic lamentation of Hannibal for the death of his brother is well known to every reader of Horace:—

> "Carthagini jam non ego nuntios
> Mittam superbos: occidit, occidit
> Spes omnis, et fortuna nostri
> Nominis, Asdrubale interempto."
> *Hor.* iv. *od.* 4.

The *Passo del Furlo*, upon which the road now enters, affords one of those remarkable examples of Roman energy which are nowhere more surprising than in the construction of their public roads. The traveller who is acquainted with the magnificent remains of the highway constructed by Trajan along the Danube will not fail to recognise in this pass the same skilful engineering and the same power of overcoming difficulties for which that wonderful work is celebrated. The high perpendicular precipices of the Furlo close in so narrowly on the very edge of the river, that it appears as if the mountains would allow nothing beyond the passage of the stream. The Roman engineers however cut through the rock, on its l. bank, carrying the road through a tunnel which gives name (*Furlo*, from *Forulus*, a perforation) to the defile for about 126 ft., and thus formed a passage, 18 ft. broad and 15 high, for the Flaminian Way. The whole length of the pass is about half a mile, and the scenery around is exceedingly grand. An inscription cut in the rock over the N. entrance records its construction by order of Vespasian. This great work is called *Petra Intercisa* in the Peutingerian and Hierosolymitan Itineraries, and *Petra Pertusa* by Procopius, who has accurately described it; it is also commemorated by *Claudian in the* passage—

> "*Qua mons arte patens vivo se perforat arcu,*
> *Admittitque viam sectæ per viscera rupis.*"
> *VI. Cons. Hon.*, 500.

Soon after issuing from the pass is seen the curious old church of the *Badia del Furlo*, the walls of which were once covered with frescoes; some still remain uncovered by the white-wash. Near the pass was the station of *Intercisa*, on the Via Flaminia.

8 m. *Acqualagna*, a village at the junction of the Candigliano with the *Burano*. The neighbouring plain has been considered by some antiquaries to be the scene of the defeat and death of Totila, but we shall presently see that the true site of the battle must be placed at Gualdo. 3 m. farther is an apparently clean inn called *La Smirra*. Between these 2 stations the road runs along the ravine of the Burano. Before entering Cagli, a stream which flows into the Burano is crossed by a Roman bridge called *Ponte Manlio*; the central arch, 39 feet in span, is composed of 19 large stones. The ascent is very steep to

6 m. *Cagli* (*Inns:* La Posta, a very tolerable country inn; Albergo del Gallo, bad and very dear, July 1863—*E. R.*), an industrious town of nearly 3000 Inhab., constituting, in conjunction with Pergola, a bishopric. It occupies the site of *Cales*, a station on the Via Flaminia, built on the flanks of Monte Petrano. The present town dates from the 13th century. Several ancient remains, medals, and fragments of statues have been found in its vicinity. In the Tiranni chapel of the ch. of *S. Domenico* is perhaps the most important work of *Giovanni Sanzio*, and peculiarly interesting, as showing the influence exercised on Raphael's early style by his father's. The whole chapel was painted by Giovanni: the principal fresco is that behind the altar, in an arched recess; it is divided into 2 portions; in the lower, the Virgin, supporting on her knees the infant Saviour, is enthroned, having on each side an Angel boy with 4 Saints, on the l. SS. Peter and Francis, on the rt. SS. John the Baptist and Dominick: the Angel on the rt. of the Virgin has been supposed to be the portrait of Raphael, who had accompanied his father to Cagli; he was then 9 years old. The upper portion of the

painting, in the lunette, has a Resurrection, the Saviour holding the red Banner of Salvation in one hand, and giving the benediction with the other; around are scattered the sleeping guards in different attitudes of repose; the background offers a wooded landscape, and the towers of a distant town; the figures are smaller in the upper than in the lower fresco. Upon the vault, covered with golden stars, is the Almighty surrounded by boy Angels, exquisitely graceful, playing on musical instruments; and in front of the arch an Annunciation, with medallions of the Virgin and an Angel. This chef-d'œuvre of Giovanni Santi has been rendered familiar to English artists by its publication by the Arundel Society of London. Near this chapel is the tomb of *Battista*, the wife of Pietro Tiranni, above which is a Pietà with SS. Jerome and Bonaventura, also by Giov. Santi. Opposite is an Annunciation, probably by *Fra Carnevale*, a rare early master. This fresco has been recently much injured by the carelessness of the monks. In *S. Francesco* are some frescoes of St. Antony, supposed to be by *Guido Palmerucci*, a good picture by *Baroccio*, another by *Raffaelle del Colle*, and a Madonna by *Gaetano Lapis* of Cagli. In the Artieri chapel of *S. Angelo Minore* the altarpiece is a good "Noli me tangere," by *Timoteo delle Vite*. The *Ch. of the Capuccini*, above the town, has a Pietà by *Fra Bernardo Catelani*. There is some trade in dressed skins here. Beyond Cagli are 3 Roman conduits passing under the road for the purpose of carrying the water of the torrents into the valley below; the road runs through a narrow defile, between the high peaks of Monte Petrano on the rt. and Monte Tenetra on the l. Between this and Cantiano the river is crossed by a bridge of Roman masonry, called the Ponte Grosso.

[A road leads from Cagli to Pergola. There is a bridle-road to Sassoferrato, by which the convent of *La Villana*, where Dante resided, *may be visited.*]

6 m. *Cantiano (Inn, La Posta, very poor), a small fortified town* supposed to have sprung from the ruins of *Luccolum*, a city destroyed by Narses in his pursuit of Totila, the site of which is placed at a short distance beyond the present place, near the Ponte Riccioli. The *Ch. of la Collegiata* contains a Holy Family by *Perugino*. Leaving Cantiano, the road ascends rapidly until it attains the highest point, 2297 English ft. above the level of the sea.

8 m. *La Schieggia*, a walled village with an ancient palace and cathedral, on or near the Roman station of *ad Ensem*. Its interest is derived from the ruins of the celebrated Temple of Jupiter Apenninus, still traceable on Monte Petrara, to which the confederated tribes of Umbria repaired to sacrifice, as the Latins did to the temple of Jupiter Lazialis above the Lake of Albano. Its oracle was consulted by the Emperor Claudius, and it is mentioned by Claudian in the following passage:—

"Exsuperant delubra Jovis, saxoque minantes
Apenninigenis cultas pastoribus aris."

Several remains, as bronze idols, eagles, Roman inscriptions, and the vestiges of baths, have been discovered near the present town. The country around Schieggia is rich in oaks, and is in parts well cultivated. The bridge called the *Ponte a Botte* (or the barrel-shaped) was built by Fabri in 1805, by order of Pius VI. Its construction is very peculiar. The bridge, properly speaking, spans the ravine by a single arch at the height of 170 ft. above the torrent; above this arch the engineer has constructed a cylindrical aperture 65 ft. in diameter, to support the causeway on a level with the road on either side, the height of which over the bottom of the ravine is 230 ft.: hence the name given to the bridge.

[A road strikes off from Schieggia across the country to Gubbio, 8 m., by *Padule Branca* and *San Pelegrino*, whence another of 13 m. by S. Marco falls into the present route at *S. Facondino*, near Gualdo Tadino, so that it will not be necessary for the traveller desirous of visiting Gubbio to retrace his steps, and this détour will add but 4 m. to his journey. For a description of Gubbio, and

of the roads leading from it to Perugia and Città di Castello, see Rte. 93. Schieggia to Sassoferrato 13 m.]

E. of La Schieggia, and about midway between it and the Scatino, is an interesting classical locality, recording, in the modern name of *Sentina*, the site of ancient Sentinum, celebrated for the battle between the Romans and the combined forces of the Gauls and Samnites, B.C. 296, in which the younger Decius devoted himself for his country.

The road from La Schieggia to Sigillo runs along the upper valley of the Chiascio, a depression in the chain of the Apennines, whose lofty range here appears to separate into 2 portions. Between Costacciaro and Sigillo we leave the Province of Urbino and Pesaro, and enter that of Umbria.

8 m. *Sigillo*, the Roman *Helvillum*, a station on the Via Flaminia, another Umbrian city, now reduced to a mountain village of 1200 souls. In the Middle Ages it was one of the dependencies of Perugia, and was strongly fortified; some portions of its walls and castle still remain. In the neighbourhood are 2 bridges attributed to Flaminius, and the pavement of the ancient road may still be traced. In the mountains near Sigillo is a remarkable cavern, which has not been sufficiently explored: it is only to be entered by means of a rope. The galleries in it are filled with stalactites; the 4th is said to be upwards of 1 m. in length, terminating in a deep lake. The floor of this cavern, we believe, has never been broken; and it would be interesting if some resident geologist would explore it with a view to the discovery of the bones of extinct animals.

A road (12 m.) branches off to *Fabriano*. S. Pellegrino, the point where the road from Gubbio, 13 m., falls into the Flaminian Way, is passed 2 m. before arriving at

8 m. *Gualdo Tadino*. Rly. Stat.

8 m. *Nocera*. Rly. Stat.

8 m. FOLIGNO (Rte. 107). Hôtel de la *Poste*. Excellent Buffet at the Railway Station.

ROUTE 90.

FANO TO URBINO, BY FOSSOMBRONE.

(29 m.)

The road follows the Flaminian Way, described in the preceding route, as far as Fossombrone. A diligence from the Rly. Stat. to Fossombrone and Cagli.

8 m. Calcinelli.

8 m. Fossombrone.

From the point where the road to Foligno crosses the Metauro to strike into the *Passo del Furlo*, the road to Urbino begins to ascend. It soon loses the rich character of cultivation so remarkable on the banks of the Lower Metauro, and forming so strong a contrast with the bare and barren hills by which Urbino is surrounded. As we approach the city the ducal palace on the rt. of the entrance gate, and the old castle or citadel on the hill opposite, are conspicuous objects. About half way, at S. Andrea, the road leaves the valley of the Metauro on the l., and a very steep ascent of 5 m. brings us to

URBINO, 13 m. from Fossombrone. (*Inn*, Albergo Reale, a very tolerable hotel, not dear, wine excellent, July 1863—*H. R.*) This interesting city, of 5600 Inhab., the birthplace of Raphael, and the seat of an hereditary sovereignty before the close of the 15th century, is situated on an isolated hill in the midst of bleak and desolate mountains; it has more the aspect of a feudal fortress than of an archiepiscopal city.

The little State of Urbino was acquired by the house of Montefeltro towards the end of the 12th cent., but it was not until the 15th that it obtained

celebrity as a centre of art and learning under the encouragement of Federigo and his successor Guid' Ubaldo. These remarkable men converted their palace into an academy, and changed a school of military tactics into one of refinement and taste. The impulse thus given to the literature and arts of the period is best proved by the illustrious names associated with the history of their court, and by the fact that Urbino under their sway exercised considerable influence on the larger states of Italy. It is remarkable that the Pentapolis was celebrated at the same period for 3 brilliant courts—that of Sigismundo Malatesta at Rimini, of Alessandro Sforza at Pesaro, and of Federigo di Montefeltro at Urbino. The court of Urbino surpassed the other two in its influence and character. Federigo da Montefeltro, the founder of its greatness, who in early life was the counsellor and minister of Galeazzo Malatesta, bore a conspicuous part in the political events that agitated Italy during the 15th century. He was one of the commanders of the Milanese army at the battle of S. Flaviano, in 1460. In 1467 he was general of the army of Florence, and fought the battle of Molinella with Bartolommeo Coleoni. He defeated the army of Paul II. at Rimini in 1469; in 1472 he reduced Volterra. 2 years afterwards (1474) he married his daughter Giovanna to Giovanni della Rovere, brother of Julius II., and was created Duke of Urbino in the same year by that pontiff. In 1482, in spite of his great age, he was appointed general of the league between the Church and its allies against Ferrara; but he died Sept. 10th in that year, on the same day as his son-in-law Roberto Malatesta, and was succeeded by his son Guid' Ubaldo I.

The military character of Federigo may suffice to show what an important part he played in the drama of Italian politics during the 15th century. In the more pleasing character of an encourager of learning, the name of *Itala Atene* bestowed upon Urbino in his time is perhaps the best evidence of his merits. Sismondi calls him the Mecænas of the fine arts; his exploits and virtues are celebrated by Giovanni Santi, the father of Raphael, in a MS. poem, now preserved in the Vatican; but his highest eulogium is no doubt to be found in the unanimous language of respect and praise in which Italian writers have delighted to describe his capital as the seat of science, literature, and the arts. His wife, Battista Sforza, was in no way inferior to her husband: her character exercised an important influence in forming the mind of her son Guid' Ubaldo; her virtues are recorded in glowing colours by Bernardo Tasso.

Guid' Ubaldo I., by his liberal patronage and by his own intellectual acquirements, contributed even more than his father to raise the character of Urbino as a school of art and taste. His wife, Elizabetta Gonzaga, was celebrated no less for her beauty than for her high mental accomplishments and domestic virtues: the 'Cortegiano' of Castiglione may be taken as a record of the refinement for which Urbino under her auspices was remarkable. Sir C. Eastlake, in an article in the 'Quarterly Review,' No. 131, on Passavant's Life of Raphael, observes that —" Perhaps no praises ever bestowed on woman can be compared, both for eloquence and sincerity, with those contained in Bembo's little volume (De Guido Ubaldo, &c., Romæ, 1548), composed, as the writer tells us, when the duchess had lost her beauty through sorrow and misfortune. That her fame was long remembered in England we can hardly doubt; and not improbably Shakspeare may have taken from Bembo's portraiture a hint for his Miranda, *e.g.*:—

> ——————' for several virtues
> Have I liked several women; never any
> With so full soul but some defect in her
> Did quarrel with the noblest grace she owed
> And put it to the foil; but you, O you,
> So perfect and so peerless, are created
> Of every creature's best.'"

In 1497, Guid' Ubaldo, commanding the papal forces, was defeated at Soriano by Vitellozzo Vitelli, lord of

Città di Castello, and made prisoner. Alexander VI. was not ashamed to make him pay 40,000 ducats for his ransom, although he had lost his liberty in the papal cause; a sum which was raised partly by the contributions of his subjects, and partly by his duchess, who sold her jewels for the purpose. The treachery of Cæsar Borgia, after these reverses with the Vitelli, drove the duke from his capital to take refuge in the north of Italy; but on the death of Alexander VI. the citizens rose, expelled the partisans of Borgia, and brought back Guid' Ubaldo in triumph. The elevation of his kinsman Julius II. to the papal throne confirmed this restoration, and again established the duke in his possessions. In 1506 this celebrated pontiff, with 22 cardinals and a numerous suite, passed 3 days at Urbino on his way to Bologna. During this stay he is said to have first become acquainted with Raphael.

Duke Guid' Ubaldo and his duchess were well known in England; the duke was created a knight of the garter by Henry VII., and Castiglione repaired to London as his proxy at the ceremony of installation. In return for this distinction, Guid' Ubaldo sent the king the picture of St. George and the Dragon, painted by *Raphael* expressly for the occasion, and now one of the ornaments of the Hermitage at St. Petersburg.

In 1508 Francesco Maria della Rovere, nephew of the pope, succeeded to the dukedom of Urbino on the death of Guid' Ubaldo; and to his influence and recommendation the employment of Raphael at the Vatican is attributed by some of his biographers. Francesco Maria, like his predecessors, acquired laurels in the field no less than in the retirement of his polished court. He was one of the principal commanders of the papal army at the siege of Mirandola, where, among the *élite* of the gallant captains of France, he was brought into opposition with Bayard, *the* "*che*valier sans peur et sans *reproche.*" *But* in the subsequent cam- *paign of the same* year he sustained a *t at the memo*rable battle of Casalecchio, May 21, 1511 (see Rte. 63). This battle, as already mentioned, was followed by the loss of Bologna; and so convinced was the Duke of Urbino that the panic which produced it was caused by the treachery of Alidosi, the cardinal legate, who had gone to Ravenna to justify his conduct to Julius II., that, when he met him in that city returning from his interview with the pope, surrounded by his guard and by all the pomp and circumstance of his station, the duke, unable to subdue his passion, rushed among the crowd and stabbed the legate to the heart, in the presence of his soldiers.

The house of La Rovere and the independence of Urbino, however, were not destined to survive the fate of other princes and states swallowed up in succession by the grasping power of the Church: and in little more than a century both had become extinct. In 1538 Francesco Maria was succeeded by Guid' Ubaldo II., and in 1574 Francesco Maria II. ascended a throne which he was incapable of retaining. In 1626 this last duke of Urbino, childless and old, and unable to cope with the necessities of the times, yielded to the entreaties of Urban VIII., and abdicated in favour of the Church. The latter period of the duchy presents few circumstances to arrest our attention, and the mind naturally recurs to the influence of the patronage bestowed on art and literature by Federigo and Guid' Ubaldo. The collections of ancient and modern art with which their palace was enriched, and the distinguished society brought together at their court, must have had an important effect on the early genius of Raphael; and his connection with the court no doubt provided him with powerful friends, whose influence was subsequently available at Rome and Florence. Raphael spent his early years, to the age of 21, between Urbino and Perugia, and his works, in many instances, bear evidence of those precepts of taste which guided the social and domestic habits of the court of the Montefeltros, as perpetuated in the 'Cortegiano.' "The resources and renown of this little dukedom, im-

proved and upheld by Federigo da Montefeltro, remained ultimately unimpaired in the hands of his successor Guid' Ubaldo; the state, in short, was represented, and its warlike population led to the field, by hereditary sovereigns, before Florence had learned to yield even to temporary sway. That a Tuscan writer on art should be silent on the past glories of a neighbouring state is quite natural; but it seems unaccountable that so many biographers in following Vasari should have overlooked the remarkable circumstances by which Raphael was surrounded in his youth—circumstances which must not only have had an influence on his taste, but which brought him in contact with the most celebrated men of his age, many of whom afterwards served him, at least with the communication of their learning, when he was employed at the court of Rome."—*Eastlake, Quart. Rev.* cxxxi.

It is, however, remarkable, that although Raphael is known to have painted several pictures at his native place, none now remain there; and the specimens shown as the productions of his boyish days are certainly not authentic. Raphael was born at Urbino on the 6th April (Good Friday), 1483. Among the other remarkable men to whom it gave birth may be mentioned Baroccio the painter; Timoteo delle Vite, the pupil of Raphael; Polydore Vergil, celebrated in the history of the Reformation as the last collector of the Peter-pence in England; and Clement XI., the founder of the princely family of Albani. For an inquiry into the influence of the court of Urbino on the early genius of Raphael, the reader is referred to the very interesting article already quoted on Passavant's Life of Raphael, in the 'Quarterly Review.'

Urbino, independently of its historical and artistic associations, still contains much to interest the traveller. A little collection of pictures has been formed here, chiefly from the suppressed convents.

The *Ducal Palace*, built by Federigo di Montefeltro, from *the designs of Luciano Lauranna, which was reputed at the time of its erection to be the* finest edifice of its kind which Italy had then seen, is still, in many respects, without a rival as a specimen of the so-called *cinquecento* style. The imitation of the antique for which this style is remarkable is here combined with lightness of proportions and richness of decoration. On the fine staircase is the statue of F. di Montefeltro, in an elegantly adorned niche. The doors, windows, cornices, pilasters, and chimney-pieces are covered with arabesque carvings of foliage, trophies, and other ornaments of singular beauty. They were the work of Francesco di Giorgio of Siena, assisted by Ambrogio Baroccio, ancestor of the painter, whose execution of the architectural foliage is praised by Giovanni Santi in the poem to which we have referred. The great entrance-hall has 2 fine fireplaces with rich sculptures, the ground, angels, and ornaments picked out with gold. The saloons and other apartments are well proportioned and handsome, although the frescoes with which many of them were painted have disappeared. The room adjoining the library was decorated with portraits representing the celebrated men of all ages. The inlaid ornaments in wood or *tarsia* of the panelling were by Maestro Giacomo of Florence. In one of the saloons may still be seen a piece of tapestry worked in 1380, representing the duke and his party on a hawking excursion. The chamber called *il Gabinetto di Giacomo* was inhabited by our Pretender. The galleries have a valuable series of ancient inscriptions, Roman as well as early Christian, found chiefly in the neighbourhood of the city—but only the wreck of the large collection of bronze and marble sculptures which Castiglione has described, and which it is supposed were transferred to the Vatican when the ducal library was removed there.

The Fortifications, also considered good specimens of the military architecture of the period, were designed by Francesco di Giorgio of Siena.

The Duomo contains 2 fine paintings by *Baroccio*: one representing the martyrdom of S. Sebastian; and the other the Last Supper, a work re

markable for its richness of composition and colouring. The small pictures of the Apostles, of which 6 are lost, in the sacristy, although attributed to *Pietro della Francesca*, are more probably by *Raffaele del Borgo*. There is also in the sacristy a small picture of the Flagellation, on panel, by *Pietro della Francesca*, signed; it is much injured, and represents the Flagellation, with the portraits of Duke Odd' Antonio, and his ministers Manfredo and Tomasso of Rimini; its architectural details are very fine. Amongst the other paintings in the Duomo worthy of notice are an altarpiece by *Timoteo delle Vite*, representing St. Martin and St. Thomas-à-Becket, with the portrait of Duke Guid' Ubaldo,—the landscape of the environs of Mantua is very good: a Magdalen attributed to *Guido*, &c. The sacristy also contains one of the best collections of ch. plate and vestments which Italy retained after the French invasion. It was almost entirely the gift of Cardinal Annibale Albani, to whom, more than to any other, Urbino is indebted for its modern prosperity. In the choir is a curious bronze eagle, which formerly held the celebrated Polyglot Bible of the Dukes of Urbino, now in the library of the Vatican. In the *Oratorio della Grotta*, beneath the cathedral, is a Pietà attributed to *Giac. Bologna*, executed by order of the last Duke, Francesco Maria, for his mausoleum, but used for that of his son Federigo: it is a very fine work.

The *Ch. of S. Francesco* has a very interesting picture by *Giovanni Santi*, representing the Virgin and Child, with St. John the Baptist, S. Sebastian, S. Jerome, and S. Francis in adoration. It was long supposed that the painter had introduced into this picture portraits of himself, his wife, and their child the infant Raphael; but it is now known that the 3 kneeling figures represent members of the Buffi family, at whose expense the picture was painted. There are at the entrance of the choir two smaller paintings by *Timoteo delle Vite*, representing S. Rocco, and Tobias and the Angel; behind the high altar a picture by *Baroccio*; and in the Chapel of the Sacrament some elegant carvings on stone by *B. Centigatti* of Urbino. Amongst the several tombs in the ancient cloisters annexed to the Ch. of S. Francesco, those of Odd' Antonio, first Duke of Urbino; that near it of Antonio II., father of Guid' Antonio; of Ugolino Bandi: of Nicajo, a celebrated physician; and of Agostino Santucci, 1478,—are the most worthy of notice.

The *Ch. of S. Francesco di Paola* contains 2 works by *Titian*, one the Resurrection, the other the Last Supper; and the *Ch. of S. Sebastiano* a picture of the patron saint, by *Giovanni Santi*, much restored.

The sacristy of *S. Giuseppe* has a fine Madonna by *Timoteo delle Vite*; and in the oratory a copy of Raphael's Sposalizio by *Andrea Urbani*.

The oratory of the *Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother *Jacopo*, followers of the school of Giotto, representing histories of the Virgin and St. John the Baptist, bearing the date 1416 to 1418, and possessing great interest as studies of the costumes of the early part of the 15th century; and in the sacristy a standard painted on both sides, attributed to the same artists. The Crucifixion, covering the entire wall behind the altar, although injured by neglect, is full of expression.

The *Ch. of Sta. Chiara* has in the sacristy a painting by *Giorgio Andreoli*, once believed to be by Bramante; it represents a circular architectural building with Corinthian pilasters, like that in the Sposalizio and other pictures of Raphael and Perugino. The nuns of the Sta. Chiara convent have 2 pictures erroneously attributed to Raphael; one of them, by *Raffaelino del Garbo*, bears these inscriptions on the back: "Raffaele Sante," and "Fu compra di Isabella da Gobio, madre di Raffaelo Sante di Urbino, 14—."

The *Ch. of Sta. Agata* has an old picture of the Last Supper, by *Justus van Ghent*, pupil of Van Eyck, and is dated 1474. In the background he has

introduced Federigo di Montefeltro with 2 attendants, one of whom is supposed to be the painter himself, and the other the Venetian Caterino Zeno, then residing as Persian ambassador at the court of Urbino.

The *Capuchin Convent*, situated a little beyond the walls, contains one of the best works of *Baroccio*, St. Francis in ecstasy.

The *Ch. of San Domenico* has a handsome entrance, with a lunette by one of the *La Robbias*, much injured.

The *Ch. of San Bernardino*, about a m. from the town, contains the tombs of Dukes Federigo III. and Guid' Ubaldo I. The sacristy has 13 painted panels, once forming an *Ancona*, by *Antonio di Ferrieri*, signed, and dated 1435; and a Dead Christ between two Angels, by *Giov. Santi*. The painting of the Virgin and Child, with the portrait of Federigo di Montefeltro, by Fra Carnevali, now in the gallery of the Brera at Milan, was formerly over the high altar here.

There were formerly many good collections of Majolica at Urbino, but the mania which now reigns beyond the Alps for that kind of pottery, and the consequent exorbitant prices for which it sells, has induced most of the families to convert their plates into money.

The *House of Raphael*, in which he was born, will not fail to command the respect and veneration of the traveller. An inscription over the door records the event in the following terms:—

NUNQUAM MORITURUS
EXIGUIS HISCE IN ÆDIBUS
EXIMIUS ILLE PICTOR
RAPHAEL NATUS EST,
OCT. 1 D. APRILIS. AN. M.CD.XXCIII.
VENERARE IGITUR HOSPES
NOMEN ET GENIUM LOCI.
NE MIRERE,
LUDIT IN HUMANIS DIVINA POTENTIA REBUS,
ET SÆPE IN PARVIS CLAUDERE MAGNA SOLET.

On one of its walls is a Madonna and sleeping Child, long supposed to be one of the great painter's boyish attempts; but it is now known to be by his father, *Giovanni Santi*. It is, however, probable that the originals of this picture, now much injured by repainting, were Magia Ciarla and her infant son Raphael.

The Theatre, formerly celebrated for its decorations by *Girolamo Genga*, is also remarkable as the place where the first Italian comedy was represented, the 'Calandria' by Cardinal Bibiena.

In the 16th century Urbino was famous for its manufactory of earthenware, perfected in 1538, under Orazio Fontana. Giorgio Andreoli is said to have introduced it into Gubbio from this city in 1498. In the beginning of the last century, under Clement XI., and his successor Innocent XIII., Urbino had a reputation for its manufactories of pins, needles, and firearms: its extensive pin manufactory, formerly the property of the Albani family, still gives employment to hundreds, and supplies nearly all the Centro-Italian States.

The bishopric of Urbino dates from A.D. 313, S. Evandus having been the 1st bishop; it was created an archbishopric by Pius IV. in 1563. The college is under the direction of the Scolopie Fathers. Urbino is not without classical associations; it is the *Urbinum Hortense* of Pliny, where Valens, the general of Vitellius, was put to death.

A diligence runs daily in correspondence with the rly. trains between Urbino and Pesaro, 23 m. The road descends northwards on leaving Urbino, and proceeds along the l. bank of the torrent which flows from Urbino into the Foglia below Montecchio. It passes near to, on l., *Coldazzo* and *Colbordolo*, and on the rt. *Petriano* and *Serra di Genga*.

ROUTE 91.

URBINO TO CITTÀ DI CASTELLO, BY SAN GIUSTINO.

	ROM. MILES.
Urbino to Urbania	13
Urbania to S. Angelo in Vado .	7
S. Angelo to Mercatello . . .	4
Mercatello to Lamoli . . .	6
Lamoli to Summit of the Pass .	6
Summit to San Giustino . . .	10
San Giustino to Città di Castello .	6

(52 Rom. m. = 48 Eng.)

A diligence runs between Urbino and San Giustino; it leaves Urbino on Wednesday at 1 P.M., stops during the night at Sant' Angelo, and arrives next day at San Giustino at 10 A.M., when another sets out for Città di Castello and Perugia. The same diligence leaves San Giustino on Tuesday at 1 P.M., and reaches Urbino at 10 A.M. in time for that to the Pesaro stat. on the rly.

This is a long day's journey for a vetturino, by an admirable mountain road, carried with great skill over the central chain of the Apennines, here called Alpe della Luna, by the Pass of *la Bocca Trabaria*, and was constructed at the joint expense of the Papal and Tuscan governments. It is carried along the Metauro to near its source.

The ascent becomes steep after leaving Urbino, and oxen are required. On approaching Urbania it descends, commanding beautiful views of that town and of the valley of the Metauro. The mountains which are so conspicuous between Urbino and Urbania are the Monte Cucco, whose height is 5140 feet above the sea; Monte Catria, celebrated for the convent of S. Alberto, 5586 feet: and Monte Nerone, 5011 feet. The road crosses the Metauro on entering

13 m. *Urbania* (*Inn:* Leone d'Oro, very bad, dirty, and extortionate, July 1863—*H. R.*), a small town situated on the rt. bank of the river, near the site of the *Urbinum Metaurense* of Pliny. The present town was built from the ruins of Castel Ripense in the 13th century, and called *Durante* from its founder. In 1635 Urban VIII. granted it the rank of a city, and changed its name to Urbania, making it a joint episcopal see with S. Angelo in Vado. There is little to interest the traveller here. In the chapel of La Confraternità of S. Giovanni Decollato is a Crucifix by *Pietro da Rimini*, a painter of 1307; in the Sacristy of the Cathedral a Madonna and Saints by *Giulino da Rimini* (1307). In the Ch. of S. Francesco there is a Madonna by Baroccio; and in the Confraternità of the Corpus Domini are some frescoes by Raffaelle del Colle. 2 m. from Urbania is *Stretta*, the birthplace of *Bramante*. C. Durante was, after Urbino, one of the celebrated places for the manufacture of Majolica ware in the 16th century.

Not far from Urbania, after passing the Metauro, is *Monte Fiorentino*. In the ch. of the Convent of St. Francis is the Pianiani chapel, with the tomb of the founders, Oliviero Pianiani and his wife, and a grand Madonna by *Gio. Santi*, with choirs of Angels above, four Saints on either side, and the kneeling portrait of Oliviero. One of the angels has been considered to be a portrait of the young Raphael. This remarkable work was executed, as stated on the inscription, in 1489.

The road, for some distance now nearly level, ascends the valley of the Metauro, crossing the river at S. Giovanni in Pietra, to *S. Angelo in Vado* (7 m.), a town of 3300 Inhab., built upon the site of *Tifernum Metaurense*. (*Inn:* Locanda Faggioli, a poor place, but civil people.) The cathedral is dedicated to St. Michael the Archangel. The ch. of Sta. Ca-

erina has a picture by *Federigo Zucchero*, with portraits of himself and his family. This painter was born here.

The road proceeds along the rt. bank of the *Metauro* to *Mercatello* (4 m.), a dirty town of 1200 souls without an inn. *Borgo Pace*, 3 m. further on, is situated in the angle formed by the junction of the Meta and Auro, whose united waters form the Metauro. From Borgo Pace the road ascends along the l. bank of the Meta to *Lamoli* (4 m.). Here commences the ascent of the central chain of the Apennines, properly speaking, and oxen are required to overcome the difficulty. The highest point of the road, called *La Bocca Trabaria*, is 3485 Eng. feet above the level of the sea, and is seldom reached in less than 2½ hours from Lamoli. The western side of the mountain is by no means so steep as the eastern; and 2 hours more bring the traveller to San Giustino (10 m.). During the descent the view over the rich vale of the Tiber, with Città di Castello and Borgo San Sepolcro, is very fine. The road is carried down the mountain, as on the ascent, in a masterly manner, by series of well-contrived zigzags, and is in excellent order. At the foot of the descent we arrive at

10 m. *San Giustino*, formerly a place of some strength. It has a reputation for its manufactory of straw hats, which are said to rival those of the Val d'Arno. The only object of interest in the town is the *Palazzo Buffalini*, some of the apartments in which were painted by *Doceno*. It is worth notice as a fine example of a mediæval fortress-residence; its quaint gardens evidently retaining much of their ancient character. It is built of sturdy walls surrounded by a dried-up moat. The view from the tower is remarkably fine, extending to a vast distance in every direction. In the absence of the owner it is now largely utilised for the breeding of silkworms.

From San Giustino 2 roads branch off; that to the N. leading into Tuscany by Borgo San Sepolcro and Arezzo (Rte. 92), and *that to the S. to Città di Castello and Perugia.* The road from San Giustino to Città di Castello passes over a portion of the highly cultivated valley of the Tiber, presenting the appearance of a continuous vineyard.

6 m. CITTÀ DI CASTELLO. (*Inns:* La Cannoniera, in a part of one of the Vitelli palaces. The Locanda del Leone d'Oro looks clean and tolerable.) This interesting little city of 6090 souls is pleasantly situated near the l. bank of the Tiber. It occupies the site of *Tifernum Tiberinum*, celebrated by Pliny the younger, who was chosen at an early age to be its patron. Tifernum was one of the towns destroyed by Totila; the present city rose from its ruins under the auspices of S. Floridus, its patron saint. In the 15th century Città di Castello was governed by the Vitelli family. Vitellozzo Vitelli was the conqueror of the Duke of Urbino at Soriano; he subsequently became one of the victims of Cæsar Borgia at the infamous massacre of Sinigaglia. Giovanni Vitelli signalised himself at the siege of Mirandola under Julius II., and indeed there are few members of the family who do not figure in the political transactions of the 15th and 16th centuries. The Vitelli had also the honour of being among the earliest patrons of *Raphael*, who became a resident at the court of Vitellozzo. Some of his earliest works were painted here, and were preserved in the churches and private galleries for which they were executed, until dispersed during the political changes at the close of the 18th century. The well-known *Sposalizio*, or Marriage of the Virgin, now in the Brera gallery, was formerly in the ch. of S. Francesco. The ch. of S. Agostino contained the *Coronation of St. Nicholas of Tolentino*, the first work which Raphael, at the age of 17, in 1500, painted in the town: it was much damaged, and sold to Pius VI. The upper portion of it, representing the Almighty, which had been separated from the rest, was placed in the Vatican; it has disappeared, and can no longer be traced. The chapel of the Gavari family in the ch. of S. Domenico contained the well-known picture of the

Crucifixion, which was for some time one of the principal ornaments of the gallery of Cardinal Fesch at Rome, and is now the property of Earl Dudley. It was sold by the representatives of the family for whom it was painted, in 1809, to Card. Fesch. The *Adoration of the Magi*, now in the Berlin Museum, and the *Coronation of the Virgin*, in the Vatican, are also believed to have been painted during Raphael's residence in Città di Castello. In spite of these losses, it will presently be seen that the city still retains 2 small pictures by this great master, besides the works of other painters.

The *Cathedral*, dedicated to S. Floridus, a native of the city, appears, on the authority of an ancient inscription, to occupy the site of an earlier Christian edifice constructed on the ruins of the temple of Felicitas, erected by Pliny the Younger. The present ch. was built in 1503 as it now appears, from the designs, according to some writers, of Bramante, and at the joint expense of the citizens and the Vitelli family. The edifice is in the form of a Latin cross. The principal façade, like so many others in Italian churches, was never completed. The rich Gothic doorway, which belonged to the older ch., is a remarkable specimen of beautiful and elaborate carving. It has a pointed arch and a transom; on each side are 4 spiral columns with richly sculptured capitals, and every part of it is covered with foliage and other ornaments. The bas-reliefs upon it represent Justice and Mercy; and in the open spaces between the tendrils of vines between these figures are various subjects, either typical or descriptive of Scripture history—the Pelican feeding her young, the Death of Abel, St. Amantius, a native saint, and his serpent, the Annunciation, the Visitation, the Nativity, the Sacrifice of Isaac, &c.

The interior contains a number of *paintings*, chiefly by native artists. *The 1st chapel* on the rt. of the main *entrance* contains a picture by *Bernardino Gaglardi*, the Martyrdom of St. Crescentianus, a native of the town. The next chapel, dedicated to St. John the Baptist, has a copy of Raphael's Baptism of the Saviour. The chapel of the Angelo Custode contains the Guardian Angel, and the Virgin in the clouds sustained by angels, by *Pacetti*. On the tympanum is a head of the Almighty, by *Gagliardi*: the Angel Raphael, and the boy Tobias, in this chapel, are by the same painter. The 2 pictures representing the history of Tobias on the side walls are by *Virgilio Ducci*, a pupil of Albani. The adjoining chapel, of the Archangel Michael, is entirely painted by *Squazzino*. The chapel of the Assunzione di Maria Vergine has a picture of S. Carlo Borromeo by *Serodine*. The chapel of the Madonna del Soccorso contains a large painting of the Virgin and several saints, said to have been painted by *Gagliardi* in 24 hours. *The Cupola* was erected by *Niccolò Barbioni*, an architect of this town, and painted by *Marco Benefial*; the St. Peter and St. Paul, and the Doctors of the Church, the fine Assumption of the Virgin, on the vault, and the paintings of the tribune, some representing events of the Old Testament, and of the lives of S. Crescentianus and S. Floridus, are among his best works. The intarsia-work of the stalls of the choir is worthy of examination; the designs for the first 6 on each side have been attributed to Raphael, but they were more probably by Raffaele del Colle: they represent subjects taken from the Old and New Testaments, while the remaining 22 are illustrative of the lives and actions of the saints who were natives of the city. The 2 singing-galleries have good wood-carvings, supposed to have been executed by the artists of the stalls in the choir. The chapel of the Holy Sacrament contains a large picture of the Transfiguration, by *Rosso Fiorentino*. The *Sacristy* was formerly celebrated for its riches; it now contains but a small portion of its former treasures. In the *Archivio* of the Chapter is preserved an ancient sculptured altar-piece in silver, which D'Agincourt has figured and described. It was presented

to the cathedral of this his native town by Celestin II. in the 12th century; the sculptures represent subjects from the Life of Christ, the Nativity, the Adoration of the Magi, the Visitation, &c. &c. It is considered by D'Agincourt to be of the Greek school, either purchased in Greece, or executed in Italy by Greek artists. An adjoining chamber contains portraits of bishops of the see and of benefactors to the cathedral. The *Subterranean Church* is of vast size, supported by low and massive buttresses. It contains numerous chapels, in one of which are preserved the relics of S. Floridus.

The Ch. of San Francesco contains in the first chapel on the rt. the Stoning of Stephen, by *N. Circignani:* the second a picture of San Bernardino di Siena, by *Tommaso Conca*, and a silver reliquary of the 15th century, enclosing the relics of the apostle St. Andrew; the third has the Annunciation, by *N. Circignani;* the fourth the Assumption of the Virgin, with the apostles below, a good work of *Raffaele del Colle.* In the adjoining chapel is a fine picture of the Conception, by *Antonio*, the son of the elder *Circignani.* On the l. hand, the first chapel belonging to the Vitelli family contains the Coronation of the Virgin, with St. Catherine, St. Jerome, St. Nicholas of Tolentino, and other saints, one of the good works of *Vasari.* In this chapel are buried many members of the house of Vitelli. The stalls or seats are in *intarsia-work*, representing the life of St. Francis. In the adjoining chapel is St. Francis receiving the Stigmata, in terra-cotta, attributed to *Luca della Robbia*, but more probably to Agostino and Andrea, the brother and nephew of that artist.

The Ch. of S. Agostino formerly contained the celebrated picture of St. Nicholas of Tolentino, by Raphael; the Nativity and the Adoration of the Magi, by Luca Signorelli; the St. John Baptist, of Parmigiano; the Massacre of the Innocents, by N. Circignani; and the Ascension, in terra-cotta, by Luca della Robbia: but all these fine works have been dispersed. The present ch. has little interest beyond a modern work by *Chialli*, representing S. François de Sales, S. Agostino, and S. Françoise de Chantal, and a good copy of the Sposalizio of Raphael.

The Ch. of Sta. Caterina has a painting of S. Francesco di Paola praying, by *Andrea Carlone*, a Genoese painter. The fresco of the Almighty over the high altar is attributed to *N. Circignani.* The 4 by the side, illustrative of the Life of the Madonna, are by *Gagliardi.* The Crucifixion is by *Squazzino.*

In the *Ch. of the Convent of Sta. Cecilia* is a fine altarpiece by *Luca Signorelli*, representing the Virgin in the heavens in the midst of saints, with St. Cecilia and others in the foreground.

The Ch. of S. Domenico is a large Gothic edifice with a wooden roof. On entering the ch., the first altar on the rt. has a Sposalizio of S. Catherine, by *Santi di Tito.* The next has a picture of the Virgin and Child, with several saints in adoration; an *ex voto* painted by *Gregorio Pagani* for Antonio Corvini of this city, who was one of the generals of the Duke of Burgundy. It is related that, during the siege of some town, he was engaged in storming a gate over which was placed an image of the Madonna, and that, being seized with remorse, he made amends for the outrage by dedicating this chapel to her. The altar of the Madonna del Rosario was painted in fresco by *Cristoforo Gherardi.* The Gavari chapel contained the Crucifixion by Raphael, which has passed into Earl Dudley's gallery. The high altar is imposing; it contains the body of the B. Margherita, a Dominican nun in the 14th century. On the other side of the ch. the Brozzi chapel has a Martyrdom of St. Sebastian, by *Luca Signorelli*, painted in 1498. In the choir are a large Madonna, a remarkable work of the 13th century, and an Annunciation, by the native painter *Francesco da Castello* (1524), which Lanzi considers his best work. The Gothic Cloisters are worthy of a visit.

The paintings in the lunettes are principally by *Salvi Castellucci*, pupil of Pietra da Cortona: a few are by *Spuzzino*.

The Ch. of Sta. Maria Maggiore is a specimen of the Gothic architecture of the 15th century. *S. Michele Arcangelo* has an altarpiece by *Raffaele del Colle*, the Madonna and Child on a throne between St. Sebastian and St. Michael. The gradino represents the Resurrection, the Saviour releasing the Patriarchs, and his appearing to the Magdalene. On one of the pedestals of the columns of the altar are miniature representations of the Supper at Emmaus, the other the Saviour appearing to the Virgin. Opposite is the Annunciation, the finest work of *Raffaele del Colle* in the city. On the rt. of the high altar is the Presentation in the Temple, by the same master, which has undergone some restorations by Camuccini.

The *Confraternità of the SS. Trinità* contains 2 Standards painted by *Raphael*, classed among his earliest works; they were carried in religious processions. On the first is represented the Crucifixion, with the Almighty and the Holy Spirit in the act of sustaining the Cross, and S. Sebastian and S. Roch kneeling by its side; on the other the Creation of Eve. The style and expression of these paintings are still admirable, although they have suffered much from neglect, and perhaps still more from recent attempts to restore them.

Besides these churches, there are some works of art, worthy of notice to a traveller who has time to dispose of, in the churches of S. Egidio, S. Giovanni Decollato (in the Sagrestia of which is a standard said to have been painted by *Pinturicchio*), San Giovanni Battista, San Pietro, San Sebastiano, and of the Convent of Tutti Santi.

The *Hospital* occupies the site of one founded in 1257 by the Vitelli. Its chapel contains the Descent of the Holy Spirit, by *Santi di Tito*.

In the old (or former) Bufalini palace is a collection of pictures from various suppressed convents and churches. They embrace a Deposition from the Cross, a fine work by *Raffaele del Colle*; a fine example of *Luca della Robbia*, representing the Assumption of the Virgin, with the Apostles around her tomb below; the figures are white on a blue ground. Another work in terra-cotta ascribed to him represents the Holy Family and Shepherds adoring the infant Christ, in which there is much colouring: there is also a large medallion relief of the Virgin and Child, in the same material, with border of leaves and flowers.

The *Palazzo Comunale* was, prior to the 13th century, the episcopal palace; it is a massive building in the Gothic style, with pointed windows and doors. The grand saloon contains a collection of ancient Roman marbles and inscriptions found in the neighbourhood. There is a series of portraits in the council-chamber, representing native celebrities.

The *Palazzo Vescovile*, an ancient building, remodelled, after the earthquake of 1789, was formerly the Palazzo Comunale. The adjoining *Bell-tower*, called *la Torre del Vescovo*, of the 13th century, is the only one left of the many which this city formerly possessed.

The *Palazzo Apostolico*, the residence of the sub-prefect, begun in the 14th century by the lords of Pietramala, was considerably altered in later periods. The portico and *le Loggie del Grano* were added in the 17th century.

The *Vitelli Palaces*:—Città di Castello contains no less than 4 palaces which formerly belonged to that family.

The *Palazzo Vitelli a S. Giacomo*, now the property of the Marchese del Monte, representative of the family, was built by Angela de' Rossi, mother of Alessandro Vitelli, the contemporary of Cosimo de' Medici.

Near the gate of S. Egidio is the *Palazzo di Paolo Vitelli*, erected about 1540. It forms a large quadrangle, the northern front looking out upon the extensive gardens which once consti-

tuted the pride and ornament of the city. The style and execution of this palace are equally magnificent; the grand staircase is worthy of a royal palace, which, with its lofty vault, was painted by *Cristoforo Gherardi*, better known as *Il Doceno;* the upper part represents various mythological subjects, and the other portions are covered with grotesque figures, quadrupeds, fish, birds, &c., thrown together by the most extravagant and capricious fancy. The saloon was decorated by *Prospero Fontana* with the most brilliant achievements of the family; it has been barbarously divided into small chambers, to the serious injury of the paintings; indeed many of them are entirely ruined by the earthquake of 1789 and subsequent culpable neglect. They represent events in which the Vitellis bore a part. These frescoes are stated by Malvasia to have been painted by Prospero Fontana in a few weeks. Another large saloon has a roof painted by Doceno with mythological subjects; a third with subjects from the Old and New Testaments. Another has a rich gilt roof with bas-reliefs and grotesque figures, in the midst of which is the Banquet of the Gods, supposed to be by *Prospero Fontana*. Of *the Gardens* little remains of their former magnificence. *The Loggia* at the extremity has its walls decorated with caryatides, animals, birds, fruits, and flowers, by *Doceno*, with a profusion almost unrivalled; here are said to be no less than 70 kinds of birds introduced in the composition. Although painted 3 centuries ago, and exposed to the weather, the colours are still fresh.

The *Palazzo di Alessandro Vitelli*, now belonging to the Bufalini family, situated near the ch. of S. Fortunato, occupies the site of the first house of the family. It was erected by Alessandro on the foundations of a more ancient palace built in 1487.

The *Palazzo Vitelli alla Cannoniera* was so called from the foundry of cannon which adjoined it when the city flourished under the sovereignty of the family. The French seized, in 1798, several cannon of large calibre cast here with the arms of the Vitellis, and the establishment was then suppressed. This palace was the habitation of Niccolò, "the father of his country."

The *Palazzo Bufalini* is said to have been designed by Vignola, during his mission for the settlement of the boundary-line between Rome and Tuscany. Amongst other pictures in it are a Madonna and Child of *Simone da Pesaro*; a portrait of Cardinal Ricci attributed to *Titian;* and a Madonna and Child, with St. John, to *Andrea del Sarto*.

The *Palazzo Mancini*, the house of the learned Cav. Mancini, the historian of his native city, contains the following good works:—*Giotto*, a crucifix covered with miniature paintings. *Luca della Robbia*, a fragment of an Ascension, in terra-cotta. *Pietro della Francesca*, the Coronation of the Virgin, with S. Francis, S. Bernardino, and other saints in the lower part; 6 small pictures representing Saints. *Luca Signorelli*, the Nativity, one of the masterpieces of this great artist; the Madonna and Child, with St. Jerome, S. Niccolò di Bari, St. Sebastian, and Sta. Cristina; this fine painting was executed in 1515 for the neighbouring village of Montone. This picture, as well as another by the same painter, the Nativity, has been much restored. *Raphael*, a small but very beautiful picture of the Annunciation, said to have formed part of the *gradino* belonging to the "Crucifixion" in Earl Dudley's collection. *Raffaele del Colle*, 8 small pictures, representing the Miracles of the Holy Sacrament; 2 other small pictures by the same hand. *N. Circignani*, a large picture of the Massacre of the Innocents. *Vasari*, portrait of Cosimo de' Medici. *Annibale Caracci*, a boy and cat, perfect. In an upper room is a collection illustrative of the geology of the neighbouring Apennines, various antiquities, and a small cabinet of medals.

In the neighbourhood of Città di Castello is the Monte di Belvedere, supposed to be the site of Tusci, the favourite villa of the younger

Pliny. Others have concluded, from various remains, and from traces of Roman foundations which have been discovered on the spot, that Palmolara, or Passerino, 3 m. up the river, are more probably the sites: but all are agreed that it was in the immediate vicinity of Tifernum. Pliny, indeed, thus describes its situation: "Oppidum est prædiis nostris vicinum, nomine Tifernum." He says that it was placed in an amphitheatre of wooded mountains, on the slope of a hill gradually rising from the plain, whose fertile meadows were watered by the Tiber; the lower hills were clothed with vines and shrubs, and the breezes from the upper Apennines purified the air and rendered it salubrious. He has left a minute description of it in his letter to Apollinaris (lib. v., Ep. 6). The *fair* of C. di Castello, once much resorted to from all parts of Italy, has now declined to a second-rate gathering of provincial traders; it is held from the 23rd to the 31st of August.

ROUTE 92.

SAN GIUSTINO TO BORGO SAN SEPOLCRO AND AREZZO.

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It has been mentioned in the previous route that, on descending the *Apennines from* Urbino to Città di *Castello,* a road branches off from San *Giustino to* Borgo San Sepolcro, and, proceeding from thence into Tuscany, falls into the post-road from Rome to Florence at Arezzo. This will enable travellers desirous of reaching Florence from the shores of the Adriatic to visit some interesting towns in their way, opening a tract of country hitherto but little known to tourists.

1 m. beyond San Giustino is *Cospaja,* formerly the frontier stat. of Tuscany, before reaching the town of

1 m. *Borgo San Sepolcro* (*Inn,* Il Fiorentino, formerly La Venezia: very fair and reasonable. The landlord speaks a little English). Formerly a fortified town, but nearly all its towers were destroyed by the earthquake in 1789. Borgo San Sepolcro may be called a city of painters, for few provincial towns in Italy have produced so many. The names of Pietro della Francesca, Raffaele del Colle, Santi di Tito, Cristoforo Gherardi, and numerous others of less note, are sufficient to justify the partiality of local historians, who have called it a school of painting: Pietro della Francesca himself is one of those painters who form an era in art. This remarkable man, whom Sir C. Eastlake (*Quart. Rev.* cxxxi.) has described as "one of the most accomplished painters of his time," was born about 1398. He was one of the first masters who successfully treated the effects of light, and made his designs subservient to principles of perspective. "Pietro was the guest of Giovanni Santi in Urbino in 1469. His portraits of the duke (then Count Federigo) and his consort Battista Sforza, forming a diptych, are now in the gallery at Florence. A single specimen only of his talents remains at Urbino; but in his native city, Borgo S. Sepolcro, many of his works are still extant. Lastly, this master was skilled above all his contemporaries in perspective and geometry. The most distinguished contemporary painters of Romagna and Umbria are said to have studied under Pietro della Francesca. Among these, Melozzo da Forlì and Luca Signorelli confirm such a tradition by their works more than Pietro Perugino."—*Quarterly* Review, cxxxi.

Borgo San Sepolcro is said to have had its origin from some pilgrims, who, returning from the Holy Sepulchre at Jerusalem, whilst resting here received the Divine command in a dream to build a church and place their relics in it; which they did, thus forming the nucleus of the city. It formerly belonged to the Holy See, but in 1440 Eugenius IV. made it over to the Florentines. It was raised to municipal rank by Leo X. in 1515. It is surrounded by walls with bastions at the four angles, that towards the N.E. forming the castle or fortress. The principal street, running from the Porta Fiorentina to the Porta Romana, is the Corso; the two largest open spaces are the Piazza del Duomo and P. San Francesco.

The *Cathedral* is a fine building with nave and 2 aisles, and is said to date from the time of the Abbot Roderigo Bonizzo, in 1012. On entering the building by the principal door, the Graziani chapel, the first on the rt. hand, contains a fine work painted for the family by *Palma Giovane* (1602): an Assumption, with the 12 apostles in the foreground. The Ventura chapel (the 4th) has a painting by *Santi di Tito*, representing the Incredulity of St. Thomas. The chapel of the SS. Sacramento contains a good modern work, the Souls in Purgatory, by *Chialli*. In the *Choir* is the Resurrection by *Raffaele del Colle*, the Crucifixion by *Chialli*, and a repetition by *Pietro Perugino* of his great picture of the Ascension, formerly in the ch. of St. Peter at Perugia, and now at Rouen. It is recorded by Cav. Mancini that this copy was painted at Florence, and brought hither on men's shoulders "con spesa gravissima." On the opposite side of the ch. is the Madonna del Rosario borne by angels, by *Antonio Cavallucci*. Near it is the Holy Trinity, with St. Andrew, Sta. Cristina, and the Magdalen, by *Cherubino Alberti*, a native painter. Lower down, the Pichi chapel has a Nativity by another native artist, *Durante Alberti*. The Laudi chapel contains a picture of the Annunciation by *Giovanni de' Vecchi, also a native painter. The last chapel has a Crucifixion* by *Giovanni Alberti*, the painter of the Sala Clementina in the Vatican. Over the door of *the sacristy* is a grand painting representing the Almighty supported by angels, by *Raffaele del Colle*. The fragment in fresco of two saints in the sacristy is by *Gerino da Pistoja*, a pupil of *Perugino's*.

The ancient *Ch. of S. Francesco*, with its rich Gothic doorway, whose choir was formerly remarkable for its paintings by Giotto, contains a St. Francis receiving the stigmata, by *Giovanni de' Vecchi;* and Christ disputing with the doctors, a fine work of *Domenico Passignano*. The sacristy contains a picture of St. Andrew and St. Nicholas by *Durante Alberti*.

The *Ch. of the Servites* contains a Madonna and Child with St. Luke and St. Francis d'Assisi, by *N. Circignani;* a Presentation in the Temple by *Giovanni de' Vecchi;* an Annunciation variously attributed to Matteo Roselli, Circignani, and Domenico Passignano; and an Assumption in the choir, attributed to *Pietro della Francesca*.

The *Ch. of S. Chiara* has at the high altar an Assumption of the Virgin, with St. Francis, Sta. Chiara, and 2 other saints, by *Pietro della Francesca;* cruelly disfigured to suit the architecture of the place where it stands.

The *Ch. of the PP. Minori Osservanti* has the Adoration of the Magi, by *Bassano;* the Nativity of the Virgin, by *Giovanni de' Vecchi;* a Crucifixion by *Passignano;* and in the choir a fine Assumption by *Raffaele del Colle*.

The *Ch. of Sta. Maria della Misericordia*, now the chapel of the hospital erected as a memorial of the plague in 1348, contains a picture of the Virgin surrounded by saints, over whom she spreads her cloak, conceived and painted, with much sweetness and simplicity, by *Pietro della Francesca;* on each side are portraits of contemporary personages; on the compartments of the covers are 4 small subjects; the *gradino* has representations of Christ on the Mount of Olives, his Flagellation, the 3 Marys at the Sepulchre, the Apparition to the Magdalene, &c.

The ancient Ch. of S. Antonio Abate

built in 1345, has a remarkable *Pallione* Standard painted on both sides by *Luca Signorelli:* on one is the Crucifixion, with the Virgin at the foot of the Cross, beautiful and touching in its effect, with a fine landscape; on the other is S. Antonio Abate and S. Eligio. This is one of the finest works of art in the city, and is in excellent condition.

The *Ch. of S. Agostino* contains the Nativity of the Saviour, by the school of *Caracci;* and a picture of the Virgin subduing Satan, by *Gerino da Pistoja,* bearing his name and the date 1502.

The old *Monte di Pietà* (in which the nucleus of a local art-museum is now being formed) contains the fresco of the Resurrection, by *Pietro della Francesca,* which Vasari describes as the best of all his works. "It is full of dignity, wonderful for its drawing, considering the time of its execution, and fully justifies the praise of Vasari. The Saviour is represented bearing the red-cross banner of Victory, and gathering up the grave-clothes about him, leaving the tomb with solemn step. The genius of Pietro della Francesca can scarcely be fully appreciated until this work is seen; no painter has ever so painted the scene."—*H. A. L.* There is here also a good example of *Leandro Bassano.*

There is a theatre (T. Dante) in the town.

A hilly road leads from Borgo San Sepolcro to Arezzo, traversing the range that separates the upper valleys of the Arno and Tiber. It crosses the Tiber soon after leaving Borgo: traversing a district of low tertiary hills, it descends into the valley of the *Sovara,* from which another hilly road of 2 m. leads into that of the *Cerfone.* Here at the village of Villa the road from Borgo falls into the so-called *Strada Anconitana,* that from Arezzo to Urbino by Città di Castello; 2 m. E. of Villa, is the village of *Citerna,* the ch. of which, S. Francesco, contains some pictures worthy of notice: Our Saviour surrounded by angels and saints, by *Raffaele del Colle;* a Crucifixion, by *Circignani;* a St. Francis and St. Jerome, erroneously attributed to Raphael; and in the choir a Madonna and Child with St. John, which, according to a modern inscription, is from the pencil of the same great artist. From Villa a gradual ascent of several miles along the Cerfone leads to Majano, where that up the ravine of the Fiumicello becomes more rapid to *S. Firenze,* the watershed between the Tiber and the Arno; from the latter place a continuous descent of about 4 m. leads to Arezzo.

Another, but less convenient, although shorter, road between Borgo San Sepolcro and Arezzo, passes by *Anghiari.* The Tiber is crossed about 1 m. higher up than in the former route, and a straight and good road across the plain leads to the bottom of the hills on which Anghiari stands, 4 m. W. of Borgo. Anghiari, a town of 1600 Inhab., is celebrated for the battle fought there June 29, 1440, between Piccinino, the Milanese general, and the Florentine army under Giovanni Paolo Orsini. Piccinino previous to the battle occupied Borgo San Sepolcro; and so unprepared were the Florentines for an attack, that Michelotto Attendolo had barely time to occupy the bridge over the Tiber before the Milanese arrived. For 2 hours this bridge was the scene of a desperate struggle between the combatants; it was several times forced by the Milanese, who on one occasion made their way to the walls of Anghiari; but they were again and again repulsed, until at length the Florentines succeeded in passing the bridge and making good their ground on the other side of the river. By this manœuvre they divided the 2 wings of Piccinino's army, and threw the whole into confusion. Piccinino himself was compelled to retire on Borgo San Sepolcro, and half his army fell into the hands of the Florentines. The pillage is said to have been immense, no less than 400 officers and 3000 horses being captured by the conquerors. At Anghiari there is a large picture of the Last Supper by *Pietro della Francesca,* in one of its churches.

EXCURSION TO CAPRESE AND THE SOURCE OF THE TIBER.

[About 10 m. N.W. of B. S. Sepolcro, on the rt. bank of the Singerna, one of the principal affluents of the Upper Tiber, is *Caprese*, where Michel Angelo was born in 1474. It is situated at the summit of a conical elevation of considerable height, chiefly composed of volcanic scoriæ and ashes. It only contains a few miserable houses, the remains of a ruined castle, the old municipal building in which M. Angelo was born, and a small modern chapel. The municipal building is very little used, and not inhabited. It is built of solid masonry, the front being partly covered with stone tablets, upon which are sculptured initials, coats of arms, and other devices of the various governors of the district, some of them quite obliterated by time and weather. There is also a modern white marble slab let into the wall, commemorating the formation of the kingdom of Italy under Victor Emanuel. "The house consists of 3 rooms and a garret on the first floor above the ground, which generally constitutes the habitable portion of an Italian house. On the ground-floor there are some cells giving out of a central chamber, which look as if they might have been formed for prisons. The chamber in which M. Angelo was born is about 26 ft. long and 17 ft. broad. It is entered by a simple arched doorway, and is lighted by a little oblong window. Over the doorway of this chamber is a rude modern inscription in distemper, as follows:—"Quivi nacque l'immortale Michel Angelo Buonarotti nell' anno 1474: visse 89 anni e morì in Roma nell' A: 1564." In the year of M. Angelo's birth, his father was appointed *podestà* or governor of Caprese and Chiusi, and accordingly removed hither with his wife, who here gave birth to her second child, the illustrious artist. They only *remained here a year, after which, the term of office being* expired, *they returned to Florence.* This place may be visited, either on horseback or on foot, from Borgo San Sepolcro, or may form a part of the return journey from Pieve San Stefano to the former place. It is about 5 m. from Pieve, and 15 m. from Borgo, following the bed of the river to or from the high road.

About 12 m. from Borgo San Sepolcro is *Pieve San Stefano*, at which place there is a capital little inn, Locanda Ricci, at the extreme upper end of the town, where the people will be found civil and obliging, and the fare sufficiently good. This is the last town upon the banks of the Tiber (which is here an insignificant stream in the summer months), or the first from its source. It is situated on the rt. bank of the river at the foot of the Apennines. A little below the town the river passes through a deep artificial cutting made in 1855, when an enormous landslip choked up its bed, which immediately caused the water to rise to so great a height, that the inhabitants of Pieve San Stefano had to flee the town, which remained a long time under water with all the adjacent country. There is a small stone let into the wall of a ch. at the entrance to the town, which marks the height to which the water rose on this occasion. Pieve San Stefano is a pleasant and thriving little market town, to which the country people resort from a long distance. It contains some interesting mediæval buildings. In the little ch. of San Francesco, there is a fine altar-piece by *Luca della Robbia*, representing the Assumption; and, on the arched tympanum, the Annunciation. In the Assumption, the Virgin is seated in an elliptical nimbus borne by angels, beneath which are St. Francis, St. Anthony with a flaming heart in his hand, and another aged saint; St. Anthony the Abbot kneeling beside the tomb. In the Annunciation, Mary and the angel kneel opposite to each other. The whole is characterised by the usual grace and sentiment of this master.

From this place, and at a distance of about 20 m., the Source of the Tiber may be reached. Horses (or asses

may be obtained, and a most efficient guide may be found in Tomaso, the son of the landlord of the locanda. It is better to take a more circuitous route in the upward journey, and descend with the stream. This important river, so laden with historic and weighty associations, here begins its course of about 200 m., gathering numerous tributaries in its onward progress, the principal of which are the Anio, the Nar, the Chiana, and the Topino, into which the Clitumnus discharges itself, and, after flowing through every variety of country, empties itself into the sea at Ostia. "It rises near the hamlet of Le Balze, standing at the foot of the last elevation of the Apennines in this region, the highest point of which is called Monte Fumajolo, which bounds one side of a vast irregular basin of limestone rocks, whose romantic peaks lift themselves in sublime majesty around. It is here that the Apennine range, after gradually trending eastwards from the junction of the Nar, makes its nearest approach to the Adriatic. Indeed, the Marecchia, which falls into the Adriatic at Rimini, has its source very near to that of the Tiber; so that the spot must be about the apex of the watershed. The miniature republic of San Marino, and even the town of Rimini itself, are to be seen from the more elevated summits in clear weather."

Mr. Davies, in his 'Pilgrimage of the Tiber,' thus describes a visit to its source: "An old man undertook to be our guide. By the side of the little stream which here constitutes the first vein of the Tiber, we penetrated the wood. It was an immense beech-forest, perhaps some part of it virgin to the tread of man. The trees were almost all great gnarled veterans which had borne the snows of many winters; now they stood basking above their blackened shadows in the blazing sunshine. The little stream tumbled from ledge to ledge of splintered rock (here a limestone in which small nummulites and other organic remains are visible), sometimes creeping into a hazel-thicket green with long ferns and soft moss, and then leaping once more merrily into the sunlight. Presently it splits into numerous little rills. We followed the longest of these. It led us to a carpet of smooth green turf amidst an opening of the trees; and there, bubbling out of the green sod, embroidered with white strawberry-blossoms, the delicate blue of the crane's-bill and dwarf willow herb, a copious little stream arose. Here the old man paused, and, resting upon his staff, raised his age-dimmed eyes, and pointing to the gushing water, said, '*E questo si chiama il Tevere a Roma!*' ('And this is called the Tiber at Rome.')"]

From Anghiari to Arezzo there is a new carriage-road, interesting in a geological point of view: following the valley of the Sovara, it passes near the base of *Monte Acuto*, a remarkable conical peak (formed of serpentine, which has been forced up through the secondary limestone strata), to descend along the Chiana torrent into the plain of Arezzo. The most direct road from Città di Castello, the Strada *Anconitana*, which is travelled by the diligence, crosses the Tiber (1 m.) at *Rio Secco*, and 2 m. farther on enters the valley of the Cerfone at *Vingone*, passing near the town of *Monterchi*, a corruption of Mons Herculis, leaving Citerna upon a hill on the opposite side of the river. From here the road continues to rise along the l. bank of the Cerfone to *Mojano* and *San Fiorenzo*, near the summit level, as above stated, to Arezzo.

24 m. AREZZO, described in Rte. 107.

ROUTE 93.

CITTÀ DI CASTELLO TO GUBBIO, BY FRATTA.

	ROM. MILES.
Città di Castello to Fratta . .	12
Fratta to Gubbio	26

(38 Rom. m. = 35 Eng. m.)

The first part of this route carries us along the *Strada Tifernate*, which leads S. from Città di Castello to Perugia. It follows the l. bank of the Tiber as far as Santa Maria Maddalena, where it crosses the river, and proceeds along the rt. bank until it recrosses it at Fratta.

12 m. *Fratta*, now called Umbertidi (there being no fewer than three other towns in Umbria bearing the former name), a town having a pop. of 1320 (there is a *clean* little Inn, called le Petit Hôtel, outside the town, where travellers will fare as well as at Città di Castello), supposed to occupy the site of *Pitulum*, and to have been founded by the remnant of the Roman army after their defeat by Hannibal. Placed in the narrowest part of the valley of the Tiber, here spanned by a substantial stone bridge, where the hills on either side approach close to its banks, it occupied in the Middle Ages a place of some military importance: the situation and neighbourhood are very picturesque. During the struggles between the republicans of Perugia and the popes, Fratta was frequently the scene of contests between their hostile bands, and from its attachment to the Church it acquired the titles of "Nobilis," "Insignis," and "Fidelissima," from successive *pontiffs*. It had *formerly some note for its* iron-*works and its earthenware.* In the ch. of Sta. Croce is a Deposition by *Luca Signorelli*; over the door of a desecrated monastery, a good fresco attributed to *Pinturicchio*; and Signor Domenico Mavarelli's collection of Majolica may be worth a visit.

2 m. from Fratta is the Camaldolese Monastery of *Monte Corona*, a celebrated establishment in Umbria, from which the monks were expelled in 1861; and 6 m. *Montone*, in the valley of the Carpino, the place of the celebrated family of Braccio da Montone, or Fortebraccio.

A new, and in rainy weather a bad road of about 18 miles, over a very hilly and uninteresting country, branches off from Fratta to Gubbio, passing by *Civitella Rainieri*, a dilapidated mediæval castle, soon afterwards to enter the valley of the Assino torrent, passing near the *Abbadia di Campo Reggiano*, and San Cristoforo, where it enters the Plain of Gubbio, at its N.E. extremity, and thence through Morcia and Semonte. But the most convenient, although making a détour, is by the carriage-road to Perugia as far as Busco on the Tiber. From this place a very good road leads to Gubbio, over a wild country, with fine woodland scenery: the whole distance, 28 m., is performed in 5½ to 6 hrs.; there is only one considerable ascent. Leaving Busco, the road ascends the valley of the Primo torrent as far as *Piccione*, from which the ascent is rapid, and oxen are required for carriages: 6 m. farther on is the hamlet of *Scritto*. During this part of the route, the village of *Fratticciola*, perched on a bleak peak to the E., forms a picturesque object; and the rim of *Valingegno*, at the head of a fine wooded ravine. From this point there is a gradual descent to the Plain of Gubbio, passing through *Santa Maria di Colonnata* and *Ponte de' Tassi*, where the road enters the plain, and from which a drive of 3 m. brings us to the city. The most convenient place for stopping on the way from Fratta will be at the *Osteria delle Capanacce*, half-way between Piccione and Scritto.

26 m. GUBBIO. (Inn: Leone d'Oro

in the Piazza of San Francesco.) This interesting town, beautifully situated on the declivity and at the base of the Monte Calvo, occupies the site of the Umbrian city of *Iguvium*, whose possession was considered of so much importance by Cæsar in his invasion. The present population amounts to 5801. The town, which is well built, is entirely of a mediæval character. The ancient city extended farther into the plain previous to its partial destruction by the Goths; in 1155 it was besieged and threatened with ruin by Frederick Barbarossa, but it was preserved by the interposition of its patron and bishop, S. Ubaldo; during the 14th cent. it had a population of 30,000. In 1384 the people of Gubbio gave themselves to the family of Montefeltro, the lords of Urbino, to whom it belonged until the latter territory was absorbed by the popes. Gubbio is of importance in the history of painting as the seat of a particular school, different in many respects from the great Umbrian one of Perugia, the chief masters of which, *Ibi*, the *Nellis*, and *Nuccis*, have left some good works here.

The *Palazzo Pubblico* or *del Comune* is a very interesting relic of the times of the republic, as well as an imposing ornament to the town. It was built by Matteo di Giovanello of Gubbio, called *Gattapone*, between 1332 and 1340. It has been abandoned by the municipal body, and is falling to decay. Another palace near it of about the same period, or a little later, though not so imposing a structure, has been restored for the use of the municipality.

The *Ducal Palace* was erected by Luciano Lauranna, architect of the palace at Urbino, and decorated in the same style as that remarkable edifice. Though containing fewer remains of its ancient magnificence, it is a good example of the architecture and sculpture of the 16th century, having a fine *cortile* with porticoes. One of the rooms, called Duke Federigo's Cabinet, contains some good tarsia-work, but [illegible] a miserable state of degradation. [illegible]*ng its inlaid* ornaments may be [illegible] *the insignia of* the Order of the [illegible], *conferred* upon Duke Guid' Ubaldo by Henry VII. It is now desolated and decaying.

The *Cathedral*, close to the palace, dedicated to St. Marianus and St. James the Martyr, has a good wheel window in the façade (which is almost the only part not restored). On the façade are some rude reliefs of the Evangelists with their emblems, and above these a lamb. It contains several good and well-preserved pictures. The first altar on the l. has a Madonna enthroned between S. Ubaldo and S. Sebastian, on a gold ground, a fine picture, by *Sinibaldo Ibi*, a rare master of the school of Perugino; two pictures by *Dono Doni*, one a copy of a painting by *Perugino*, the other a Pietà. The Magdalen is a fine specimen by *Timoteo della Vite*, by whom also are the frescoes behind the episcopal throne. A Nativity of the school of Perugino. S. Thomas is by *Benedetto Nucci*, a pupil of Raffaele del Colle. The seats of the *magistratura* near the high altar are beautifully painted by *B. Nucci*; a throne in the choir is exquisitely carved by one of the *Maffeis*, a family celebrated for their talent in wood-carving. In the sacristy is preserved a very curious *priviale* or priest's robe, with various scenes of the Passion beautifully embroidered on a gold ground; it belonged to Marcello Cervini, afterwards Pope Marcellus II.

The ch. of *S. Maria Nova* or *Novella* has the finest work of *Ottaviano Nelli* (1403), one of the most intensely devotional painters of the Umbrian school, and probably the master of Gentile da Fabriano. It is a votive fresco representing the donors, a citizen named Pinoli and his wife, who are presented kneeling by St. Peter and St. Anthony the Abbot to the Madonna and Child; above is the Deity holding a crown over Mary's head with a glory of angels. Numerous fine frescoes were discovered under the whitewash in this ch. in 1858, the most important of which is the remnant of a large Crucifixion, with angels, on the end wall, ascribed to *Ottaviano Nelli*. They are all much damaged. *S. Agostino*: the choir was painted by *Ottaviano Nelli*, and, it is believed, by Gentile da *Fabriano*; 2 compartments are said to be by the

latter. The 4 compartments of the roof, representing scenes in the life of St. Augustin, were painted by *Giacomo Bedi:* the Madonna protecting a child from the Devil is ascribed to *Nelli.* There are fine figures of saints in the recess of a closed window. The walls of the ch. are probably covered with frescoes under the whitewash, which it is proposed to remove. St. Agostino also contains the Baptism of the patron saint, by *Damiani;* the Madonna delle Grazie, by *Nucci;* and in the sacristy a curious tavola by the school of the Nellis. Opposite to the town entrance near St. Agostino is a Majestà, with a Virgin enthroned, by *Martino Nello.* In *S. Pietro* are a Visitation by *Giannicola*—much injured and repainted; and a picture with some fine frescoes by *Raffaele del Colle.* The illuminated choral books by *Attavante* of Florence, formerly in this church, no longer exist, having been sold by the friars; a few of them are in the Marquis Ranghiasci's collection. *S. Francesco* has an excellent copy of Daniele da Volterra's Descent from the Cross in the Trinità de' Monti at Rome, and a Coronation of the Madonna signed by *Francesco Signorelli,* and a Crucifixion by *Benedetto Nucci;* in the sacristy a very good picture by the same artist; this is perhaps his best work. At *S. Domenico,* on the l., is a good fresco by *Raffaele del Colle,* in his early manner, of the Madonna with a choir of angels, dated 1546; the frescoes around are by *T. Zucchero;* a tavola of S. Vincenzio, with Angels and Devotees, by *Tommaso Nelli,* brother of Ottaviano; a statue in terra-cotta of St. Anthony is the work of *Giorgio Andreoli,* the celebrated painter on majolica. The stalls of the choir are ornamented with arabesques in gold by *Nucci.* In the l. transept is a good Circumcision by *Damiani,* a native artist; it abounds in contemporary portraits, like most of his works in the other churches in this town. In the ch. of *Sta. Maria della Poggiola,* outside the walls, is a Holy Family, probably one of the last works of *Ottaviano Nelli.*

Among the private collections in Gubbio the most worthy of notice are those of the Ranghiasci and Beni palaces. That of the Marquis Ranghiasci contains several paintings of the early Gubbian school: one by *Angeletto da Gubbio,* a pupil of Oderigi; another by *Giacomo Bedi;* several by the *Nellis;* one by *Sinibaldo Ibi;* a Deposition by *Giottino;* a Madonna enthroned by *Girolamo Nardini* of Forlì, a rare master; a small panel picture of the Madonna and Child with St. John, questionably ascribed to *Raffaelle,* an Ecce Homo of *Guido,* and a fine head of Christ, ascribed to *Leonardo da Vinci;* some of the illuminated choral books, by *Attavante* of Florence, formerly in the ch. of San Pietro; and several fine specimens of Gubbio Majolica, by *Andreoli* and others; wood carvings, &c. The collection of Count Beni contains a beautiful original sketch for a lost picture of Perugino's, 2 very good tavolas attributed to *Marco Geppo,* a picture by Crivelli (?), a head by Giorgione, and a fine picture of the Virgin and Child with Angels by an unknown Gubbian artist.

There are some pictures of the two *Nuccis* to be found in Gubbio, and frescoes of its early school, among which is a head of St. Anthony by *Palmerucci* under the arcade of the College of Painters, outside the ch. of Sta. Maria.

An inscription marks the house erroneously supposed to have been occupied by Dante during his residence at Gubbio, and his name has been given to the street, although it has been well ascertained that the poet never resided in the town at all, having lived with Bosone di Ruffaelli in his castle at Col Mollaro, the Ghibelline party, to which both belonged, being exiled at the time from Gubbio; the acquaintance which he then formed with Oderigi the missal-painter, and the merits of the latter, are immortalised by him, *Par.,* xi. 100:—

> "Oh, diss' io lui, non sei tu Oderisi,
> L'onor di Eugubio, e l'onor di quella arte
> Che alluminare è chiamata in Parisi?"

The chief interest of Gubbio is derived from the Eugubian Tables, which have excited the attention and curiosity of the learned men of Europe durin

the last 4 centuries. They were found in 1444 among the ruins of an ancient theatre near this town. These tables, now preserved here, are of bronze, covered with inscriptions, 4 in Umbrian, 2 in Latin, and 1 in Etruscan and Latin characters. Among the numerous antiquaries who have written to illustrate them, it may be sufficient to mention that Buonarotti, by whom they were first published, in his Supplement to Dempster, considered them as articles of treaties between the States of Umbria; Bourguet, Gori, and Bardetti thought that they were forms of prayer among the Pelasgi after the decline of their power; Maffei and Passeri, that they were statutes, or donations to the temple of Jupiter; while Lanzi conceived that they related solely to the sacrificial rites of the various towns of the Umbrian confederacy,—an opinion in which most subsequent antiquaries have been disposed to concur. Dr. Lepsius of Berlin, struck by the assertion of Lanzi that the language of the tables is full of archaisms, and bears great affinity to the Etruscan dialect, visited Gubbio for the purpose of examining them as philological illustrations of the formation of Latin, and has jumped at the conclusion that the Latin language, both among the people of Italy generally and among the Umbri, was much more recent than the Etruscan, and that the Etruscan literature was common to the Umbri. The tables present, moreover, many peculiarities. The lines, like the Etruscan and other ancient languages, are read from rt. to l.; the letters show that there is little difference between the Umbrian character and the Pelasgic form of ancient Greek. The Umbrian inscriptions appear to be of various dates, for the spelling of several words which occur in the different plates is dissimilar. The connection of the Umbri with the Greeks is shown by the names of their deities in these tables, most of which are of Greek origin: and numerous other Greek words occur almost without change. In one of the inscriptions relating to the sacrifice of a dog, the words *katle* (*catulus*) and *hunte* occur; the last is curious as an argument in favour of the reputed origin of the Umbri from the Gauls, by which of course the Celtic nation generally is implied. The Latin inscriptions are highly interesting to the philological student; the letter O is used in place of V; G, a letter supposed to have been unknown before B.C. 353, is also to be recognised; *pir* (πυρ) is used for fire, *puni* for bread, and *vinu* for wine. Gubbio was, perhaps, the most important of the Umbrian communities whose names are recorded in the tables, and it is supposed to answer to Juviscana.

Gubbio has an ancient theatre, which is supposed to have existed before the Roman domination; it has been recently restored; near it are the *Pomerium* of Gubbio, and some Pelasgic remains.

Near Gubbio is a remarkable specimen of mediæval engineering, *la Botaccione*, an immense pond or reservoir for collecting water to supply the town and for purposes of irrigation and turning mills: it is formed by throwing an immense wall or barrier, 80 feet thick, across a valley between the Monte Ingino and Monte Calvo; the reservoir thus formed can contain 4,720,000 cubic feet of water.

There is a very fair mountain road, adapted for carriages, between Gubbio and La Schieggia, 8 m. on the high road from Fano to Foligno. (See Rte. 89.) The ascent for the first 4 m. is very rapid and requires the assistance of oxen, passing through the Madonna della Pergola and Troppola.

A road of about 13 m. leads from Gubbio to San Pellegrino, where it also joins the Via Flaminia. (See Rte. 89.) Near Gualdo, this route runs through a richly wooded country for the first 7 m. to Ponte della Branca, where it crosses the torrent of that name, one of the affluents of the Tiber, from which there is a considerable ascent to San Facundino, 2 m. before reaching Gualdo Tadino, on the rly. between Ancona and Foligno (see Rte. 88A).

ROUTE 94.

CITTÀ DI CASTELLO TO PERUGIA.

	ROM. MILES.
Città di Castello to Fratta . .	12
Fratta to Perugia	21

(33 Rom. m. = 30½ Eng. m.)

The first part of this route, as far as Fratta, is described in the preceding route.

12 m. *Fratta* (*Umbertidi*). A road branches off on the l. from this place to Gubbio (Rte. 93), whence there is another to Gualdo, where it joins the Via Flaminia and rly.

From Fratta the road to Perugia runs nearly parallel to the l. bank of the Tiber as far as *Ponte Felcino*, where it crosses the river, following the valley at the foot of the hills, through a well-cultivated country, and after crossing the Primo at Ponte Busco rises by a rapid ascent of nearly 5 m. to

15 m. *Perugia* (Rte. 107).

ROUTE 95.

PERUGIA TO ROME, BY TODI, TERNI, NARNI, PONTEFELICE, AND THE TIBER.

	ROM. MILES.
Perugia to Todi	27
Todi to Terni	24
Terni to Pontefelice	22

(73 Rom. m. = 69 Eng. m.)

As regards *actual distance* this is *the most direct road between* Perugia *and the capital. There* are no post-horses between Perugia and Terni, but light carriages of the country can be easily hired. A better description of diligence has been established between Perugia and Terni, passing by Todi.

Leaving Perugia by the route to Foligno, our road soon strikes off to the rt., and by a steep descent reaches the plain of the Tiber. In a chapel on the roadside on this descent is a good painting of the Virgin by *Tiberio d'Assisi*. 8 m. from the city the road crosses the Tiber at Ponte Nuovo, a little below the embouchure of the Chiascio, 3 m. beyond which is the village of *La Diruta*, where, in the ch. of S. Francesco, over the high altar is the oldest (1458) known work of *Nicolo da Foligno*. From La Diruta the road follows the l. bank of the river, close to the base of the hills which all along border its eastern bank, as far as Ponte Rio, from which it rises by a steep ascent of 1 m. to Todi.

28 m. TODI (*Inn:* There is a decent little locanda near the Piazza, where the diligence for Perugia starts.) This ancient Umbrian city, the Tuder of the Romans, is situated on a hill commanding extensive views of the surrounding country, and so high as to be a conspicuous object for a great distance.

> "excelso summi qua vertice montis
> Devexum lateri pendet Tuder."
>
> *Sil. Ital.*

It is now an episcopal town of 4606 Inhab.; remarkable chiefly for the remains of its ancient Etruscan walls. These present in many parts specimens of regular masonry as perfect as any which are met with in the cities of ancient Etruria; the stones are laid in horizontal courses. They generally alternate, one course being narrow and the next broad. Another interesting ruin is the extensive building which has given rise to so much controversy, some calling it a Temple of Mars, for whose worship the ancient city was celebrated, while others regard it as a basilica of the time of the early emperors.

The *Cathedral*, a Gothic edifice, contains some frescoes which deserve notice. The ch. of the *Madonna della Consolazione*, built in the form of a Greek cross, considered one of the masterpieces of Bramante, is remarkable for its cluster of cupolas. The ch. of *S. Fortunato* has a rich Gothic doorway, and some fine wood-carvings in the choir by *Matteo da Gubbio*.

Todi, like most other Italian towns, was the seat of many mediæval brawls and battles. In it was born, in the 13th cent., Jacopo de' Benedetti, called Fra Jacopone, the author of the Stabat Mater. He was educated as a lawyer. One day as he and his wife (who was of wealthy parentage, beautiful and virtuous) were at a festival, a part of the ceiling fell upon her, and when he hastened to unloose her dress, he found she wore a hair shirt next her skin. This circumstance so affected him, that he either feigned madness or really became deranged in mind, taking religious vows and performing any menial service that offered itself. It would seem, however, that there was considerable method in his madness, for he was noted for pungent sayings and significant acts. Once when thrown into prison at Palestrina for something which he had written against Boniface VIII., the Pope is said to have asked him tauntingly when he expected to get out. "When you come in," was the reply; which was actually the case shortly afterwards; for when the Colonna, with whom the Pope had been contending, came into power, they liberated Fra Jacopone and imprisoned the Pope. Another time Jacopo being asked by a libertine noble to take home some comestibles for a feast, complied by carrying them to the family vault—"the home of all living." Perhaps Jacopone's deficiencies were more affected than real, since he wrote some very beautiful hymns and other canticles, particularly distinguishable for pithiness and sound sense. He died in 1306.

[*From Todi*, a carriage-road of 18 m. *Orvieto* has been recently completed over a well-wooded and picturesque country, the hilly region between the valleys of the Tiber and Paglia.]

On leaving Todi the road is one continued ascent over the high range of hills that separate the valley of the Tiber from that of the Nera. About 1 m. from the town is the ch. and convent of the Capuccini, over the high altar of which is a fine painting by *Lo Spagna*, the Coronation of the Virgin surrounded by Angels and Saints of the Franciscan Order: it bears the date of 1511. About halfway to Terni 1 m. on l., and near the village of *Pesco*, is *Casigliano*, on the site of the Umbrian city of *Cursula*: between Castel Todino and S. Gemine the road attains its highest point. 2 m. before reaching S. Gemine, the Via Flaminia from Bevagna to Narni, passing by Massa and Acquasparta, joins the modern road; the Roman station of *Ad Martis*, on it, was near Massa. *S. Gemine* is a poor village of 1500 souls; beyond it the road bifurcates—that on the rt. to Narni, descending constantly to the Nera, which it crosses near the bridge of Augustus, before ascending the hill to Narni; the other on the l. to Terni (9 m.), passing 3 m. E. of S. Gemine below the town of Cesi, near which there is a large natural cavern in the limestone cliffs of the oolitic formation.

Terni (*Inn*, l'Europa), with the Rly. to Rome, is described in Rte. 107.

ROUTE 96.

PERUGIA TO PANICALE, CITTÀ DELLA PIEVE, AND CHIUSI.

(32 m.)

This route, although a hilly one, is through a very beautiful country, crossing the region that separates the valley of the Tiber from that of the Chiana. Since the opening of the railway between

Chiusi, Siena, and Florence, it affords an agreeable mode of varying the journey between Perugia and the capital of Italy. Public conveyances leave Perugia every morning (returning from Chiusi at 2 P.M.), and reach Chiusi Stat. at mid-day; so that, by means of the rly. which starts from the latter, the traveller will arrive in Florence, Pisa, or Leghorn on the same evening.

The road to Città della Pieve leaves Perugia by the Porta Nuova; 2 m. beyond which it reaches San Sisto; and 3 m. farther the Madonna del Giglio, an osteria near the town of *San Martino de' Colli*. The S.E. part of the Lake of Thrasymene is about 4 m. from this point. A gradual descent from here leads into the valley of the *Nestore*, the road running parallel to the l. bank of the river as far as *Le Tavernelle*, which is considered halfway (*Inn:* Il Moro, bad and dirty). The route continues to rise with the stream, for 5 m., to near the village of *Piegaro*, situated in a picturesque situation on a height above the rt. bank of the Nestore, where it commences to ascend the hills, which are here thickly wooded with oaks, having the torrent in the valley on the l. About a mile before arriving at Città della Pieve this road joins that to Orvieto and Chiusi (Rte. 97).

[1½ mile beyond Le Tavernelle a carriage-road branches off on the rt. to the Borghetto Stat. on the rly., passing near the southern and western shores of the Lake of Thrasymene below Panicale (5 m.) and Castiglione del Lago (10 m.).

Panicale, a small place picturesquely situated on a wooded hill overlooking the lake, about 5 m. from Le Tavernelle, contains 2 frescoes by *Perugino*. That in the church attached to the Convent of Nuns of San Bastiano, outside the town, represents the Martyrdom of St. Sebastian, and may be considered one of the best-preserved works of the master. It bears the date of MDC. The figure of St. Sebastian is singularly beautiful, exquisite in colouring, and with the form and proportions of an Apollo. An excellent chromo-lithograph of it has been published by the Arundel Society of London. This great work will amply repay the inconvenience of leaving the high road. Another fresco by Perugino, in the ch. of S. Agostino, also outside the village, has suffered much from time; it represents the Assumption of the Virgin. There is no Inn at Panicale.

At *Castiglione del Lago* is a fortified palace standing on a promontory in the lake; it belonged originally to the Dukes della Cornia, whose deeds are represented in frescoes on the walls of the principal halls; from them it passed to the Baglioni family, and is now the property of the Government.

There is a small dirty Inn at Castiglione.

The road from Castiglione skirts for 4 m. the shores of the lake, and afterwards falls into the high-road between Arezzo and Perugia (Rte. 107), at *Redola*, 2 m. from Monte Gualandro, and near the Borghetto Stat. on the rly. between Florence and Perugia.]

ROUTE 97.

ROME TO FLORENCE, BY ORVIETO, CHIUSI, THE VAL DI CHIANA, AND SIENA.

	KIL.	M.
Rome to Orte Stat. (Rail) . . .	84	52
Orte Stat. to Orvieto	42	26
Orvieto to Chiusi (Rail)	40	25
Chiusi to Siena	90	57
Siena to Florence.	97	60

This route will enable travellers to visit some interesting sites and scenery of Central Italy. The rly. is now open the whole distance. Leaving Rome at 8.50, Orte Stat. is reached at 10.49 A.M., and Orvieto at 12.15 P.M.

52 m. *Orte* Stat., about 2 m. from the town, through which the carriage-

passes (Rte. 107), and from which it passes over an irregular hilly country until it reaches the great Etruscan plain between the Monte Cimino chain and the hills bordering on the Lake of Bolsena.

The rly. then follows the valley of the Tiber to

26 m. ORVIETO. (*Inn:* Locanda delle Belle Arti and Aquila Bianca, near the gate, on the side of Rome, much improved as to apartments; cookery indifferent, as well as attendance; good bedrooms.) The situation of Orvieto bespeaks a very ancient, probably an Etruscan origin: it is the Herbanum of Pliny, and the Urbs Vetus of other writers; the modern name being a corruption of the latter appellation. In the Middle Ages it was one of the strongholds of the Guelph party. The local chroniclers record the names of no less than 32 popes who resided at various periods within its walls, the greater number of whom were driven to seek security in its impregnable position during the troubles of the 12th and 13th centuries.

Orvieto at the present time is the capital of a province, and the residence of a bishop. The population of the city amounts to 6943.

The Cathedral, or *Duomo*, is one of the most interesting examples of Italian Gothic, and in many respects is without a rival in this style. Like the cathedrals of Siena and Florence, it is built of alternate courses of dark and light-coloured stone. The façade, with its bright mosaics and marble sculptures, is hardly to be surpassed in richness of material or in beauty of effect. The interior presents a large collection of sculpture of the 16th century, and is enriched by those frescoes of Luca Signorelli from which Michel Angelo is supposed to have derived the idea of his great work of the Last Judgment.

This remarkable building owes its origin to the miracle of Bolsena, which occurred, according to the Church history, in the middle of the 13th cent. (*See p. 349.*) Urban IV. being then resident at Orvieto, the priest who had been convinced by the miracle proceeded there to obtain absolution for his doubts, and brought with him the linen and other relics of the altar upon which the blood had fallen. The pope, attended by several cardinals, met the relics at the bridge of Rio Chiaro, and resolved that an edifice should at once be erected to receive them. Lorenzo Maitani, the celebrated Sienese architect, gave the design, and the first stone was laid by Nicholas IV. in 1290. From that time to the end of the 16th century almost every artist of eminence in architecture, sculpture, and mosaic was employed upon the works; and P. della Valle, in his history of the cathedral, records the names of no less than 33 architects, 152 sculptors, 68 painters, 90 workers in mosaic, and 28 workers in *tarsia*, whose talents were devoted to the embellishment of the edifice. The bases of the 4 pilasters of the façade are covered with bas-reliefs by Giovanni da Pisa, Arnolfo, and other scholars of Niccolò Pisano. The sculptures of the *first* pilaster on the l. hand are arranged in compartments formed by the branches of a large ivy. The subjects embrace the history of man from the Creation to the settlement of the children of Noah; in the fifth compartment, Tubal Cain is represented as making bells, and Seth has a compass in his hand to indicate his reputed skill in astronomy. In the *second* the arrangement is different: Abraham is the principal figure, and all the others serve as connecting links, illustrating the descent of the Virgin from the house of David; the 13 figures around the sleeping patriarch represent the judges who ruled over Israel after the death of Joshua; the pedigree of the Virgin is shown in a series of 8 ovals, on which are sculptured the principal personages and events which may be considered as representing the successive periods of the descent. The *third* pilaster, of which the principal figures are Jacob and the prophets, is entirely illustrative of the history of the Saviour from the Annunciation to the Resurrection. The fourth, in a series of surprising sculptures, represents the Last Judgment,

he place of punishment, and the aints in Paradise. There is perhaps o work of the kind, whether we conider the early period of its execution, r the minute variety of its details, nore deserving of attentive study than his remarkable composition. In the epresentation of Hell the imagination f Giovanni da Pisa seems to have been nexhaustible; the monsters and the nodes of punishment are entirely riginal, and the execution of the rhole is characterised by an elaboate and careful workmanship. Above hese pilasters are the 4 bronze emblems of the Evangelists. The spaces ver the doors, and below the 3 pointed gables of the front, are filled with modern mosaics on a gold ground, representing the Annunciation, the Marriage of the Virgin, the Baptism of Christ, the Coronation of the Madonna, &c. The 3 doorways are also richly sculptured, and present some fine examples of spiral columns covered with mosaic, foliage, and other ornaments.

The walls in the *interior* are of black basaltic lava and yellowish grey limestone, both found in the vicinity of Orvieto, and in the form of a Latin cross; the length from the choir to the great door is 278 Eng. feet, the width 103, the height 115. The windows are, for the most part, lancet-shaped, and many of those which are not closed up have finely-painted glass in the upper portions, and diaphanous alabaster in the lower. The nave is divided from the aisles by six arches on each side, the columns supporting them are about 43 feet high, and have different capitals. A gallery, with an elaborately carved balustrade, runs over the arches and all round the nave, one of the few examples in Central Italy of the triforium. The open roof, without ornament, is modern, having been completed in 1828; and, from its undecorated appearance, is out of keeping with the magnificence of the edifice it covers. The floor is of red marble, decorated, before the choir, with inlaid fleurs-de-lis.

In front *of each column in the nave stand the marble statues of the 12* apostles; they are 9½ feet in height, and are placed on pedestals 5½ feet above the floor of the nave, so that their colossal proportions produce an imposing effect. On the l. side are —St. Peter, by Francesco Mosca; St. Andrew, by Fabiano Toti, finished by Ippolito Scalza; St. John, by Ippolito Scalza; St. Philip, by Francesco Mochi; *St. Matthew, by John of Bologna;* St. Taddeus, by Francesco Mochi. On the rt. are—St. Simon and St. James the Less, by Bernardino Cametti; St. Bartholomew, by Ippolito Buzio; *St. Thomas, by Scalza,* said to be a likeness of himself; St. James, by Giovanni Caccini; and St. Paul, by Francesco Mosca, a bad imitation of the Farnese Hercules. The most remarkable of these figures are the St. Matthew and the St. Thomas; the latter is full of dignity and life. On each side of the nave on entering are two handsome Gothic tabernacles for the baptismal fonts.

At the high altar are the celebrated figures of the Virgin of the Annunciation and the Archangel, by Mochi. The Virgin is represented as starting from her seat at the salutation of the angel; her hand grasps the chair with almost convulsive energy, and her countenance wears a disagreeable expression of indignation, little in accordance with the feelings which inspired the great painters on the same subject. The *tarsia* of the choir was executed chiefly by artists from Siena in the 14th century; that of the pulpit is of a later date, and is said to have been designed by Scalza. The 2 altarpieces in the transepts, representing the Adoration of the Magi and the Visitation, are masterpieces of sculpture. The Visitation is composed of 9 figures, in almost whole relief, and nearly as large as life, with an abundance of arabesques and other ornaments: it was designed by San Micheli of Verona, and executed at the age of 15 by Moschino, son of Simone Mosca. By the side is a statue of Christ at the Column, by Gabriele Mercanti. The other altar, of the Adoration of the Magi, is by Mosca himself, and has praised by Vasari as a noble specimen

of art. The statue of the Ecce Homo near it is by Scalza.

The Chapel of the *Santissimo Corporale* is surrounded with curious frescoes (long hidden by whitewash) illustrating the doctrine of Transubstantiation as confirmed by miracles and apparitions, probably of the 14th century. In the l. transept is the splendid reliquary of the *Corporale* of Bolsena, which cannot be seen without permission of the Bishop. On entering the chapel there are 2 statues in niches on either side,—that of the Saviour is by Raffaello da Montelupo, and that of the Virgin by Fabiano Toti. The great reliquary was executed in silver by Ugolino Veri of Siena, in 1338; it consists of no less than 400 lbs. of metal. It represents the façade of the cathedral, and is covered with enamels of the most minute and delicate workmanship, and so brilliant in their colours, that it is difficult to believe they are 5 centuries old. The subjects of the enamels are chiefly connected with the history of the Miracle, or illustrative of the Passion of our Saviour. In this same chapel is a picture of the Virgin, by Gentile da Fabriano.

The Chapel of the *Madonna di S. Brizio*, in the opposite (S.) transept, containing the miraculous image of the Virgin, is still more remarkable for its paintings, and for the group of the Pietà, the masterpiece of Scalza. At the entrance are 2 niches, with statues of Adam and Eve, by Fabiano Toti and Raffaello da Montelupo. The walls are entirely covered with the frescoes of *Luca Signorelli*, and the compartments of the roof are painted by *Fra Angelico da Fiesole*, *Benozzo Gozzoli*, and other great artists of the 15th centy. The Christ sitting in judgment, surrounded by a glory of Angels, and 16 figures of Saints and Prophets, are among the grandest works of *Fra Angelico*; the Christ in Judgment is believed to have suggested the well-known figure of the Saviour in the Transfiguration of the Sistine chapel at the Vatican. The choirs of blessed spirits ranged according to hierarchic order on compartments of the vault are by Benozzo Gozzoli, excepting the great composition of Fra Angelico. The subjects chosen by *Luca Signorelli* are, the History of the Antichrist, the Resurrection, and the Last Judgment. They are so arranged as to furnish the successive chapters of one great epic: and the illustrious artist, then nearly 60 years of age, has given us, in these paintings, an explanation of many remarkable passages in the great work of Michel Angelo. The representation of the Fall of Antichrist comes first. He is seen preaching to the people, prompted by the Evil Spirit: at his feet are the gold and jewels and money with which he tempts his followers; the crowd of listeners are in themselves a study of costume and character. In the next we have the descent of the Archangel, who hurls the Antichrist into the pit; in the corner of this compartment Fra Angelico and Luca himself are introduced among the spectators. The Resurrection follows, and is worthy of long and careful examination; the anatomical knowledge it exhibits is combined with a truth of expression perfectly wonderful. Hell and Paradise complete the series, and in their contrasts of deformity and beauty constitute one of the most extraordinary pictures ever painted. In the first the invention of the artist seems to have been lavished in creating new forms of demons; while in the Paradise the figures of the Seraphim are no less remarkable for their beauty. Besides these paintings there is a series of subjects taken from classical history and biography—the Descent of Æneas, Perseus and Andromeda, the Rape of Proserpine, Ino and Melicerte, and portraits of Virgil, Ovid, Claudian, Seneca, and Statius; forming a curious mixture of sacred and profane inspirations. The lower parts of the wall were whitewashed till 1845, when they were cleaned and found to be also painted in fresco. The subjects are medallion portraits of the great Italian poets, scenes from the Divina Commedia, and mythological subjects.

The celebrated *Pietà*, executed in 1579, is the masterpiece of Ippolito Scalza. It is a group of 4 figures, and

larger than life, representing the Deposition, and is sculptured out of a single block of marble. It is perhaps the grandest production of the school of Michel Angelo.

In the chapels of the aisles are several pictures: the graceful Madonna and St. Catherine, by *Gentile da Fabriano;* the Healing the Blind, and the Resurrection of the Widow's Son, by *Taddeo Zucchero;* the Raising of Lazarus, and the Marriage of Cana, by *Cirsignani.* On the other side are the Christ in the Garden; the Flagellation; the Calvary; the Crowning with Thorns, &c., by *Muziano.*

The statue of St. Sebastian, by Scalza, at the W. end of the cathedral is the most perfectly beautiful of all the single figures in the building: it is said to have been executed in 4 months, for the sum of 10 golden crowns!

The *Ch. of S. Domenico* contains the fine sepulchral monument, by *Arnolfo,* of Cardinal G. di Brago, who died in 1282, and a picture, in 5 compartments, by Simone Memmi, signed and bearing the date 1320: it represents the Virgin and 4 saints.

After the cathedral, the most remarkable object in Orvieto is the Well called, in honour of the patron-saint of Ireland, *Il Pozzo di San Patrizio.* It is situated near the fortress, at the eastern extremity of the town, the road to Chiusi and the rly. stat. passing close to it. It was designed and begun by Antonio di Sangallo to relieve the garrison when Clement VII., after the sack of Rome in 1527, took refuge here with his court. It is a surprising proof of the versatile powers of that great architect. It bears a great resemblance to the celebrated "Joseph's Well" in the citadel of Cairo, and, although not so deep, it is of a larger diameter, and grander in appearance, than that remarkable work of Sultan Saladin. It is enclosed in a hollow circular tower with double walls, between which 2 spiral staircases are carried, one above the other, having separate entrances; so that we descend by the one, and ascend by the other. It is partly excavated in the volcanic rock, and partly walled; the depth is 179 Eng. feet, its diameter 46; the inner wall is perforated with 72 windows from top to bottom to admit light from the central shaft. The staircase has 248 steps "*a cordoni,*" so that mules may be employed in bringing up the water. The upper part of the well, or rather all the buildings above ground, were finished by Simone Mosca, in the reign of Paul III. Between the 2 entrance doors is the inscription—"*Quod Natura munimento invideraat industria adjecit.*" Orvieto has ceased to be a garrison town, its castle has long been dismantled, and the well is no longer used.

The *Palazzo Gualterio*—belonging to *Count Gualterio,* the historian of the recent political events in Italy—contains an interesting collection of cartoons by Domenichino, An. Caracci, Franceschini, Albani, &c., which the owner liberally permits strangers to visit. In the 1st room are 2 battle-pieces by Franceschini, designed for Genoa. In the 2nd are Temperance, by Domenichino, very fine; and other designs by Ann. Caracci, Albani, and Franceschini. In the 3rd, Mars, by Ann. Caracci; and Joseph's Dream, by Carlo Cignani. In the 4th are Fame and History, by Domenichino. In the chapel adjoining is a beautiful fresco of the Archangel Michael, removed from its original position, and attributed to Andrea l'Ingegno. It has been restored in parts by Prof. Cornelius of Munich. In the 5th room are Fame, History, and Fidelity, by Domenichino; Love and Venus, and Love and Hymen, by Albani. In the 6th room is a series illustrating various events in the life of St. Catherine of Siena, by Ann. Caracci. On the roof of another room is a fresco of Endymion sleeping and surprised by Diana, said to be by Gherardo della Notte. In the gallery is a Deposition, by Baroccio, damaged; a good Gherardo della Notte; and 2 heads, said to be by Titian?

In the *Palazzo Petrangeli* there is also a collection of pictures. There are several other palaces in Orvieto, some interesting from their architecture. The old town-hall in the Piazza del Popolo, until recently used as a theatre, is an interesting specimen of the domestic architecture of the 15th century; its

rounded windows, with their chequered ornaments, are almost Norman. There is a small theatre, where operas are occasionally performed. The town is very dirty, and no place can appear duller to the casual visitor.

The Etruscan tombs mentioned at p. 352 may be visited from here. It will take 2 or 3 hrs. The keys must be sent for beforehand.

The road from Orvieto to Bolsena, about 12 m., is the same as that to Montefiascone for about 10 m., from which it branches off on the rt.

A new carriage-road from Orvieto to Todi has been lately completed, passing through a very picturesque country.

Railway from Orvieto to Siena and Florence.

	KIL.	M.
Orvieto to Ficulle	23	14
Chiusi	40	25
Salarco	60	37
Torrita	66	41
Sinalunga	72	45
Lucignano	78	48
Rapolano	91	57
Asciano	97	60
Siena	130	70
Florence	227	141

The railway stat. is in the plain of La Paglia, 1 m. below the town, for which omnibuses start in the Piazza to meet the trains for Florence, Siena, and Rome. There is also a carriage-road as far as Cornajola, which the geologist or pedestrian may be inclined to follow for its fine scenery.

[On leaving the city the carriage-road descends along the northern slope of its hill for 4 m., to the Paglia, which it crosses at the Ponte dell' Adunata, ½ m. below its junction with the Chiana. Crossing the latter it ascends, for 7 m., high above the river, and through hills composed of tertiary sands (Pliocene), abounding in marine shells, to the village of Bagni, so called from some mineral springs in the neighbourhood. From Bagni the ascent becomes still more rapid through a country richly clothed with oak forests, until it reaches the culminating point at La Croce, about 1250 feet above the Chiana. Here an equally rapid descent commences to the village of Ficulle, about half way between Orvieto and Città della Pieve, where there is a homely inn at the entrance of the town, which is situated on a rising on the rt. of the road. "We found everything very clean and nice at this inn. In fine weather it would be a pleasant place to spend a few days at, to enjoy the lovely country immediately around." There is a Gothic ch., with a crypt, as we enter the village, on rt. Near the road are the remains of a Roman bridge, supposed to date from the time of Nero, and in the wall of the ch. of Santa Maria an ancient inscription, recording the erection of a Temple of the Sun by Claudius. A rapid descent of 4 miles, through a lovely country, during which the traveller will enjoy many fine peeps over the Val di Chiana, brings us to the plain; here is the Rly. Stat. of Ficulle; beyond it the road to Città della Pieve turns off to the rt.; the Chiana, where crossed on a handsome bridge, taking a more easterly course.]

On leaving the Orvieto Stat. the railway runs for some miles parallel to the river (Paglia), which it crosses on a handsome bridge, and then follows a depression in the hills, passing through several deep cuttings and 3 tunnels excavated in the Pliocene marls and sands, before debouching in the Val di Chiana, near the

14 m. *Ficulle* Stat., the town of which, as well as that of Cornajola, lies at some distance on the rt. upon the hills, here covered with oak forests.

From here the line crosses the plain of La Chiana to

11 m. *Chiusi* Stat., in the plain, about 1 m. from the town, from which there are conveyances both for the ancient Etruscan city, and for Città della Pieve (6 m.).

CHIUSI. (*Inn:* Leone d'Oro, outside the Roman gate, the accommodation very fair, *but prices should be fixed beforehand:* a very comfortable hotel, the landlord very civil; sells Etruscan antiquities.—*H. R., July* 1864. There is another, not so pretentious, but, it is said, equally good and more reasonable, just outside the same gate—G. D., 1868.)

The most intelligent guide to the antiquities of Chiusi will be Pietro Foscolo, a veteran excavator, who discovered most of the tombs opened in this necropolis. He will save the traveller much delay and trouble by procuring the keys of the tombs from their respective *custodi*. In his absence his sons Giuseppe and Angelo will be found efficient substitutes.

Chiusi is the representative of *Clusium*, one of the most ancient cities of Italy, and among the twelve of the great Etruscan League, if not indeed at the time of Porsenna the most powerful of them all. Its original name was Camars. It was one of the five cities which assisted the Latins against Tarquinius Priscus. Its antiquity is further confirmed by Virgil's account of its sending assistance to Æneas against Turnus. Its history during the reign of Porsenna is familiar to every one. It seems to have preserved its name and position through all the changes and vicissitudes of Rome. Even in the Middle Ages, though its population was thinned by malaria, the site was never deserted like those of many other Etruscan cities. The traveller, therefore, finds Chiusi occupying its ancient site, on an olive-clad eminence 500 feet above the level of the small but pretty lake to which it gives its name. It contains a population of 2200 souls; its vicinity to some of the marshy districts of the Val di Chiana renders it at times unhealthy. Of its ancient walls very few fragments can now be traced; those which are visible are generally capped by mediæval masonry, and in some cases by Roman work. They are invariably composed of rectangular blocks of travertine, of much smaller size than those of the more northern Etruscan cities, but put together carefully, and without cement. Fragments may be seen beneath the Duomo, near the Porta delle Torri; also beneath the Prato, or public promenade. The town is literally undermined by subterranean passages, many of which have been called "labyrinths" by ancient and modern writers: it is now believed that some of them were connected with the sewerage of the ancient town; but there are others which were evidently destined for different purposes, although what those purposes may have been is still a mystery. Independently of these remains, the traveller will find that Chiusi is rich in interest and novelty, particularly in its tombs.

Museo Paolozzi.—Signor Paolozzi has a museum of urns, vases, medals, and bas-reliefs; but being in the habit of disposing of its contents, it is impossible to state from one day to another what may remain; the object of his excavations being more commercial than archæological or artistic.

Signor Giuglietti, of Chiusi, has a good collection of Etruscan jewellery, scarabæi, &c.

The fine Casuccini collection has been dispersed, a great part sold to the Museum at Palermo.

Tombs. — The neighbourhood of Chiusi abounds in sepulchres, as we might anticipate of a place which was once the most important city of Etruria. The one which the very name of the city will recall to every traveller — the mausoleum and labyrinth of Porsenna, so well known by the descriptions of Pliny and Varro— has had no less than 4 representatives; in other words, 4 tumuli have disputed the honour of being the tomb of the conqueror of Rome. Although one of these contains the largest labyrinth yet opened, it is now generally believed that the tomb of Porsenna has yet to be discovered. In regard to the description of that celebrated monument with 3 piles of pyramids, it is worth while to observe, that, although the description was doubtless written from tradition, and therefore probably exaggerated, the remains of the tomb called that of Aruns, the son of this Etruscan chief, at Albano, are sufficient to show that its main outlines were correct.

It would be useless to enter into a minute account of the various tombs which lie scattered over the hills about Chiusi. They do not occur in one necropolis, as in the case of many other Etruscan sites, but are excavated among the

neighbouring heights, mostly in the hill-sides, and entered by a passage or gallery from the slope. They are often at some distance from each other; for which reason they will be most conveniently visited on horseback. Without attempting to give a list of all that may be seen, we shall mention a few of the most remarkable to which the traveller can obtain access. As we have already stated, the principal tombs are locked up, so that the cicerone must be instructed beforehand to make the necessary arrangements with their respective *custodi*. Some of the tombs mentioned in the following list, having fallen in, are no longer visible. Of the 6 we shall notice, one lies on the N. of the town, viz. the Deposito del Poggio Gajella: one to the N.E., or towards the lake, the Deposito del Sovrano; one on the S.E., called the Deposito del Colle Casuccini; two on the N.W., the Deposito de' Dei, and the Deposito delle Monache, fallen in; and one on the S.S.W., the Deposito della Vigna Grande.—1. *Deposito del Poggio Gajella*, so called from the hill of that name, 3 m. N. of the town. This tomb, or series of tombs, was discovered in 1840 by the Casuccini family, whose museum has been enriched by many of the objects it contained. Its discovery, however, had a higher interest for the antiquary, in the peculiar labyrinths which have made the Poggio Gajella celebrated throughout Europe, and induced archæologists to compare its mysterious passages with the well-known description of those of the tomb of Porsenna. The Poggio Gajella is a conical hill of about 50 feet in height, originally surrounded at its base by a circular wall of masonry, composed of uncemented blocks, outside which is a fosse, more than 900 feet in circumference. The hill is literally filled with tombs, excavated in 3 tiers, above each other, like the floors of a house, while the tombs of each tier or level are arranged like groups or streets of houses. Some of them are painted, some have roofs so carved as to represent beams and rafters, and many have rock-hewn couches for the dead. On the lower tier on the S. side, approached by an oblong vestibule, is a circular chamber, 25 feet in diameter, supported by a high circular column in the centre; in this chamber some beautiful vases were discovered, and from its N. side mysterious labyrinthine passages communicate with a more numerous group of square tombs on the W. side of the hill. These passages are just large enough to allow a man to enter on all fours; sometimes they are circular, at others they throw off branches which terminate in *culs de sac*. On the second tier there are several groups of tombs both square and circular, in 2 of which are passages like those on the tier below. In one of the chambers of this tier the vase of the Judgment of Paris, formerly in the Casuccini museum, was discovered, together with several fragments of jewellery. On the third tier there are similar groups of tombs, among which some jewellery and broken vases were found. Dennis's Etruria contains a plan of these labyrinths.—2. *Deposito del Sovrano*, called also "del Gran Duca," 2 m. N.E. of the town, discovered in 1818 on a slope of the hill above the lake. It is a single chamber with an *arched* roof of solid masonry. It was entered by folding doors of travertine, of which one side remains. The benches which surround the chamber still retain 8 cinerary urns, inscribed with the name of the PERIS family.—3. *Deposito del Colle Casuccini*, 1 m. S.E. of the town, discovered in 1833. The entrance is still closed by two folding doors of travertine more than 4 feet high, still working on their ancient stone pivots. The tomb contains 3 chambers, 2 of which are decorated with paintings now gradually perishing. Those in the first chamber represent funeral games, horse-races, dancing, tumbling, and a funeral symposium of 10 men attended by their slaves. Those in the second chamber represent a chorus of youths, with instruments of music for the dance.—4. *Deposito de' Dei*, 2 m. N.W. of Chiusi, on the hill called Poggio al Moro, discovered in 1826, on the property of Signor Dei. It is decorated internally with paintings representing a

funeral banquet, funeral games, &c. &c., and contains several sarcophagi and other monuments, and a bilingual inscription.—5. *Deposito delle Monache*, so called from being in the grounds of the nuns of Santo Stefano, 1½ m. N.W. of the town. It is a single vaulted chamber, remarkable as retaining, without change, nearly all the objects which it contained when first discovered. There are 8 cinerary urns and 2 sarcophagi, most of which bear the name of UMRANA; one is inscribed with that of CAULE VIPINA, or Cæles Vibenna, a name which carries us back to the time of Romulus.—6. *Deposito della Vigna Grande*, ½ m. below Chiusi, towards the rly. stat., in the slope of an olive-clad height, has folding-doors of travertine, like those of the D. del Sovrano and D. del Colle. The doorway is surmounted by a perfect arch of the same material, and the tomb, which is but a single chamber, is vaulted over with regular masonry of travertine, without cement. This is perhaps the neatest specimen of an Etruscan arch extant. On benches of masonry around the chamber rest urns of travertine, containing the ashes of the dead, and bearing Etruscan inscriptions which show this to have been the tomb of the THERINI family. Other sepulchres, open a few years since for the inspection of the tourist, are now closed. Of these are particularly to be regretted the Deposito della Scimia, whose walls were painted with scenes of great interest, and which was filled up in 1859 by the proprietor; and the Deposito delle Case, with the subject of Orpheus and Eurydice painted on its walls, closed of late by the crumbling in of the earth.—The *Tombs of the Early Christians* at Chiusi will interest travellers who have not seen the Catacombs at Rome and Naples, from which, however, they present certain points of difference. Those of Santa Caterina, discovered in 1848, the most remarkable, are closed with folding stone doors opening into a chapel with an altar and an episcopal chair; out of this open 3 corridors, with graves in 3 tiers—from inscriptions discovered they appear to date from the time of the Antonines; the other catacombs, those of St. Mustiola, nearer to the lake, are of much ruder construction.

The *Cathedral* has been evidently constructed with the fragments of ancient edifices. Its nave is divided from the side aisles by 18 antique columns of unequal size, and even the tomb containing the ashes of St. Mustiola, to whom the building is dedicated, is formed out of an ancient column. On the walls of the arcade on the Piazza del Duomo numerous Roman and Etruscan inscriptions have been placed, tiles with Etruscan characters, &c.; and in one of the oratories of the Confraternità della Misericordia is a beautifully worked column of African marble, which must have belonged to an ancient edifice of imposing magnitude. These scattered fragments explain the disappearance of the monuments of ancient Clusium; its temples, like those of Rome, were no doubt destroyed to build the churches and other edifices of the modern city.

[Travellers desirous of proceeding farther into Tuscany may do so from Chiusi to Montepulciano, another Etruscan town (16 m.). The shortest road will be by rly. It skirts the lake which bears the name of Chiaro di Montepulciano, although it is lower down in the valley and some miles distant from that town. A longer but more interesting road is that through Sarteano and Chianciano. The picturesque and neat village of *Cetona*, 6 m. distant from Chiusi, with its mediæval castle, is an interesting point for the geologist and the antiquary. It is situated on an olive-clad height at the base of the lofty dolomite mountain of the same name, which rises above the valley watered by the Astrone, to an elevation of 3750 feet above the level of the sea. The ravines in the neighbourhood exhibit fine sections of the tertiary marine (Pliocene) strata. Cetona has a small *inn* kept by Giovanni Davide. The antiquarian interest of the place is derived from the collection of Etruscan antiquities discovered in the neighbourhood by the Cavaliere Terrosi, one of the principal proprietors, whose widow liberally allows it to be visited by travellers.

It contains numerous painted tablets, and a cinerary urn of singular beauty and perfection, adorned with bronze and gold, which have been illustrated by Micali. Signor Francesco Mancini possesses a collection of ancient bronzes in the house to the L. of the town. Sarteano is situated above the Val di Chiana, at the L. extremity of an extensive plateau which separates that plain from the valley of the Orcia: its mediæval walls present a very picturesque appearance from all parts of the valley. It has a tolerable inn, kept by Luigi Vannetti. Sarteano is interesting to the antiquary as possessing 2 private collections of Etruscan antiquities—the 1st, that of Cavaliere Bargagli, containing cinerary urns of much interest; the 2nd, that of Signor Ferdinando Fanelli, consisting of bronzes, scarabæi, &c. Most of these objects were found in the Etruscan necropolis on the table-land W. of Sarteano, where a vast number of Etruscan tombs have been opened since 1825, and from which the greater part of the collection of black vases in the Gallery of the Uffizi at Florence was obtained. Some were found also on Monte Solaja to the N. of Sarteano, and a few on the slopes, and even on the summit, of Monte Cetona. The tombs generally consist of single chambers, with a central pillar, and a ledge running round the unpainted walls. The hills which bound the valley on the W., from Cetona to Montepulciano, abound in Etruscan tombs. *Chianciano*, 7 m. from Sarteano, is one of the popular watering-places of Tuscany: its waters and hot springs, being in high repute in rheumatic and paralytic affections, during the season are much frequented by visitors. There are 2 *Inns*, kept by Faenzi and Sporazzini, with moderate charges.

The position of *Montepulciano*, 4 m. from Chianciano, surrounded by mediæval walls, and perched upon a height, is highly picturesque. The fine ch. of the Madonna di San Biagio or the *Cathedral*, built from the designs of A. *di Sangallo*, is considered one of his most successful works, and some of the palaces in the town are by the same architect. Scattered over different parts of the ch. are fragments of the sepulchral monument by Donatello and Michelozzo to Bartolommeo Aragazzi, the secretary of Pope Martin V. (1417), especially 2 bas-reliefs of the Virgin and Child with members of the Aragazzi family, let into the two first pillars of the nave, and the effigy of the deceased on L. of the principal entrance. The High Altar is formed of the basement of the monument to which also belong the statues of Faith and Fortitude. The façade of the Bucella palace has built into it several bas-reliefs and numerous fragments of Etruscan and Roman inscriptions. There are some good Della Robbia bas-reliefs in the town, in the chapels of the *Trinità*, of *la Misericordia*, and of the *Madonna delle Grazie*, in the Municipio, and in the *Campo Santo*. The wines of Montepulciano are celebrated throughout Italy, and especially that called Manna, the "d'ogni vino il re" of Redi.

A road from Montepulciano through Pienza (9 m.) leads into the carriage route from Rome to Siena at S. Quirico (6 m.), as noticed in Rte. 105; or the traveller may cross to Arezzo by the Val di Chiana, which will give him an opportunity of seeing the hydraulic works which have rendered this valley one of the most fertile districts in Europe. *Fojano*, through which the road to Arezzo by Torrita passes (the station of *Ad Græcos* on the Via Cassia), is 16 m. (Rte. 107). A third road by rly. from Montepulciano leads to the rly. stat. at Torrita, and from there to Siena, Florence, Pisa, and Leghorn (Rte. 85); and a fourth to Cortona (15 m.), crossing the river Chiana at Valiano.]

Excursion to Città della Pieve.

This little town, so interesting for its artistic treasures, may be reached from Cornajola; or, still better, from the Chiusi stat. The distance from the former is about 10 m., from the latter 6. Light carriages may be pro-

cured at the stat., which, after seeing Città della Pieve, will convey the tourist either to the Chiusi stat. on the rly. or to Chiusi itself.

[From Cornajola stat. the carriage-road to Città della Pieve follows, for 2 m., the foot of the hills which border on the E. the southern portion of the Val di Chiana, to Santa Maria di Borgo, where the ascent to Città della Pieve commences, still through a picturesquely wooded country by the villages of *San Lorenzo* and *Monteleone*, where it attains its greatest elevation, 900 feet, above the subjacent valley (1712 above the sea). From Monteleone to Città della Pieve the road runs along the ridge that separates the torrents flowing into the Chiana on the W., and into the Nestore on the E. 1 m. before reaching the gate a good road down the valley of the latter river branches off to Perugia. (Rte. 96.)]

28 m. CITTÀ DELLA PIEVE. (*Inn*, Giornella's, near the gate, "clean and very fair accommodation.") The town is clean. Pop. 2138. Its chief interest is derived from its having been the birthplace of Pietro Perugino. In the oratory of the *Disciplinati*, or of *Santa Maria de' Bianchi*, attached to the *Chiesarella*, is one of his finest frescoes. It represents the Adoration of the Magi; the Madonna and Child are sitting under a shed, receiving the offerings of the wise men. The Virgin is exquisitely beautiful; the grouping is varied and full of character; the heads are of great expression and elaborately finished; a rich landscape with horsemen and various figures forms the background. This painting, although injured by the damp of the adjoining sacristy, the floor of which was formerly much higher than the oratory, has suffered less than any other by Perugino in the town. In a recess below the fresco are preserved 2 letters of Pietro relating to the picture, and some earthen pots which are supposed to have contained his paints. They were discovered enclosed in a tin box under the floor of the sacristy in 1835. In the first letter Pietro *states that the picture ought to cost at least 200 florins*, but that he will be content with 100 as a townsman (*come paisano*); 25 to be paid at once (*scubeto*), and the rest in 3 years, 25 each year. It is signed, "*Io Pietro penctore mano propia*," and dated "*Peroscia vencte de Frebaio*, 1504." The second shows that he was obliged to lessen his terms to 75 florins; he requests the syndic to send a mule and guide, that he may come and paint, and says that he will abate 25 florins, "*e niente piu*;" it is signed as before, and dated "*Peroscia* 1 *de Marzo*, 1504." In the ch. of the Servites, outside the gate leading to Orvieto, are the remains of his fresco of the Crucifixion, ruined by building the present belfry. In the *Cathedral*, the interior of which has been modernized, are his Baptism of the Saviour, in the first chapel on the l., and an altarpiece in the choir representing the Madonna and Child, with St. Peter, St. Paul, and Saints Gervasius and Protasius below, painted, according to the inscription, in 1513. In the ch. of S. Agostino, outside the gate on the side of Chiusi, is a fresco by Pietro, transferred to canvas, which stood in the Ch. of S. Antonio, destroyed by the earthquake of 1861; it represents S. Antony looking out of a window, with S. Paul the Hermit and S. Marcellus. There are some good Etruscan sarcophagi in the *Casa Taccine*, discovered in the neighbourhood. The view from the gate over the valley of the Chiana is very fine, embracing the peak of Cetona on one side, the lake and site of the battle of Thrasymene, with Cortona and the mountains between the latter and Arezzo, on the other. From its considerable elevation (1670 feet), Città della Pieve is free from malaria.

Good road from Città della Pieve to Perugia.

On leaving the Chiusi Stat. the rly. runs along the base of the hills, having the Lake of Chiusi on the rt. At the S. extremity, where the Chiana issues from it, are the mediæval castles of I Beccati, the town of Vajano on the hill beyond. Turning more to the l. and parallel to the shore of the Lake of Montepulciano, passing near the large

farm-buildings of Acquaviva, the rly. reaches the

6 m. *Salcini* Stat.

6 m. *Salarco* Stat. From here a road leads to Montepulciano, about 4 m. on the l., and which forms a conspicuous object in the landscape hereabouts. Carriages start from Salarco to Montepulciano on the arrival of the trains.

4 m. *Torrita* Stat., at a short distance from the town of the same name.

4 m. *Sinalunga* Stat. The town of this name is on the hill to the l. From here the rly. runs up the lateral valley of the Foenna to

3 m. *Lucignano* Stat., and from there through some deep cuttings in the Eocene limestone rocks across the ridge —here, however, scarcely perceptible as such—that bounds the Val di Chiana on the W., and through a pretty well-wooded country to

8 m. *Rapolano* Stat., close to the village, which is built on a tufaceous elevation, a deposit from the mineral springs. R. is near the highest point of the line, between the valleys of the Chiana and Ombrone. At a short distance beyond here we reach the marine Pliocene marls, which continue all the way to Siena.

4 m. *Asciano* Stat. From here branches off the rly. from Siena to Grosseto, by the valleys of the Asso and Ombrone, open as far as Torrenieri only (Rte. 81A). 5 m. from Siena the rly. passes above the Taverna d'Arbia, from where the country becomes less bleak, the farms and villas increasing in number and extent as we approach the city; the line rises to the entrance of the rly. tunnel, from which a steep incline, in an opposite direction, brings us to the

21 m. *Siena* Stat., near the Porta di S. Lorenzo (see p. 331). For rly. to Florence see Rte. 105.

ROUTE 98.

TERNI TO ROME, BY RIETI AND THE VIA SALARIA.

	MILES.
Terni to Rieti	18
Rieti to Poggio San Lorenzo . . .	9
P. S. Lorenzo to the Osteria di Correse	19
Ost. di Correse to Rome (Rail) . .	23
(69 m.)	

This road is in very fair condition, but, having no post-stations on it, must be travelled by diligence or vetturino, which will require 2 days, the first to Rieti, visiting the falls of Terni on the way. There are daily public conveyances between Terni and Rieti, performing the journey in 5 hrs.; or carriages will be furnished by the innkeepers: from Rieti a very fair diligence starts for Correse on the rly., and Rome.

Leaving Terni, the road is the same as that to the Cascades, described under Rte. 107. From Papigno it ascends to gain the plain. [From the summit of the ascent a road branches off on l., and after crossing the Velino and running along the small *Lago di Velino*, the *Lacus Velinus* of the ancients, mentioned by Cicero, reaches *Pie di Luco*, picturesquely situated near the water's edge; this small town is celebrated for a remarkable echo. The proprietors of the Hôtel d'Europe at Terni have apartments to let to those who may wish to make a stay here.] Returning to the top of the Pass near the Upper Falls, the high road to Rieti, after 4 m. parallel to the river, reaches the plain, crossing the Velino near its junction with the Tirano, and con-

tinuing along the l. bank of the former to Rieti.

Rieti (*Inns:* the Campana in the Piazza, and the Posta in the Corso; both very indifferent), the ancient Reate; one of the most important stations on the Via Salaria; an episcopal city of 12,000 Inhab., and chief town of a large province. It is in the midst of a rich agricultural district, and carries on a considerable trade in cattle and other productions from the surrounding mountains with the capital. There is little to detain the traveller as regards its monuments. The cathedral, originally in the Gothic style, has been modernized; a Roman milestone has been employed as one of the columns of the crypt. In the church of *La Scala* is a monument to a Countess Alfani, by *Thorwaldsen*. Near the Porta Accarana a mutilated statue, called the *Marbo Cibocco*, is said to be that raised by the people of Rieti to Cicero for advocating their cause in the Senate relative to the inundations of the subjacent plain of the Velinus. There were some second-rate pictures in a Pal. Ricci. Rieti, one of the most important towns of the mountain district, is supposed to have derived its name from Rhæa, the Latin Cybele. In ancient times it was celebrated for its breed of mules. From its considerable elevation above the sea its climate is healthy, cold in winter, from its vicinity to the mountains, but delightful in summer. Its luxuriant meadows were celebrated by the poets as the *Rosea rura Velini*. A good road leads by the *Pass of Antrodocco* from Rieti to Civita Ducale, Aquila, and Popoli. Excursions can be made from Rieti to Lionessa, where there are some curious Gothic churches; to *Collicelli*, the birthplace of Vespasian; and to *S. Vittorino*, the ancient *Amiternum*, where Sallust was born (see *Handbook of S. Italy*, Rte. 142).

A fair diligence leaves Rieti 3 times a week for the rly. stat. at Correse, 22 m. from Rome, on Mondays, Wednesdays, and Fridays, *at an early hour, performing the journey in 10 hours, returning from Rome on the* intermediate days. There are regular conveyances in connection with it from Rieti to Antrodocco, Civita Ducale, Popoli, &c.

From Rieti to Rome the road follows nearly the line of the ancient Via Salaria. Soon after leaving it crosses the Turano, ascending the *Lariana* along the l. bank of the torrent, and afterwards to the pass of Ornaro, 2140 ft. above the sea. The descent on the W. side is steep, to

9 m. *Poggio San Lorenzo*, a miserable *osteria*, near the highest part of the chain that separates the valley of the Turano from that of the Tiber. Between it and Nerola are two others, called the Osteria della Scaletta and Ost. del Olmo, near which are several ancient tombs. From the Ost. dell' Olmo to the Ponte Mercato, below Nerola, where the road crosses the river of Correse, it skirts the base of Monte Carpigno. On a rising ground opposite, and about a mile distant from this bridge, is

Nerola, a village of less than 400 souls, placed in a commanding and picturesque position, with an old feudal castle belonging to the Barberini family. It has been by some supposed to occupy the site of *Regillum*, from which Appius Claudius migrated to Rome.

Instead of following the ancient Via Salaria, which passed below Monte Libretti, and in a more direct line to Rome, the modern route runs more to the west and parallel to the Correse, to gain the plain of the Tiber. 3 m. beyond Ponte di Mercato, where the road crosses the torrent, and about 1 m. on the rt., is the hamlet of Correse, supposed to mark the site of Cures, the capital of the Sabines prior to the foundation of Rome. It was founded by the Umbrians, who were expelled from Reate by the Pelasgi, and assumed the name of Sabines on settling here. The war between Tatius the king of Cures and Romulus after the rape of the Sabine virgins, the famous compact by which the inhabitants of Cures were removed to Rome, where Tatius shared the throne with Romulus, and the still

more interesting history of Numa will suggest themselves to every traveller. On a hill overlooking the river is the chapel or hermitage of the *Madonna d'Arci* or *Lucrezia*, supposed to stand, as its name indicates, where formerly rose the arx or citadel of the Sabine capital. The ch. is surrounded by a square enclosure, whose walls are built of massive blocks. There are no traces of walls, which may be regarded as another corroboration of the position, for, according to Dionysius, it was not walled. The histories of Tatius and of Numa are frequently noticed by the Roman poets:—

"Sic prosil hinc Romam, et raptas sine more nepotas
Connexa cavea, magnis Circensibus actis,
Addiderat, subitoque novum consurgere bellum
Romulidis, Tatioque seni, Curibusque severis."
Virg. Æn. viii.

The neighbourhood of Correse has been little explored. Rejoining the carriage-road 4 miles farther down the valley, we reach Ost. di Correse.

19 m. *Osteria* or *Passo di Correse* Stat., where a direct road from Rome to Terni branches off. The village of *Fiano*, a fief of the ducal family of Ottobuoni, is seen on the opposite side of the Tiber.

On the l. of the road is the lofty range which bounds the Campagna on the E., conspicuous among which is the Monte Genaro, easily recognised by its pyramidal form. From near here the rly. follows the line of the carriage-road to Rome.

After passing the river Correse the road follows the l. bank of the Tiber, and crosses several of its small tributary streams. A mile beyond the Osteria del Grillo, near where the Pradaroni empties itself into the Tiber, the modern road joins the line of the ancient Via Salaria, at the foot of the hill on which is situated (2 m. on l.) the town of *Monte Rotondo*. The modern town is surmounted by a large palace with an elevated tower belonging to the Prince of Piombino. The country for miles around abounds in plantations of vines, the wine of this neighbourhood being the best in the immediate neighbourhood of Rome. 3 m. N. of Monte Rotondo is *Santa Marinella*, the probable site of *Eretum*, mentioned by Virgil as having sent assistance to Turnus.

[The traveller who visits Monte Rotondo may perhaps be induced to extend his excursion to the little village of *Mentana*, 2 m. to the S.E., which contains a baronial mansion of the Borghese family. It occupies the site of ancient *Nomentum*, but there are no remains now visible except some detached marbles and inscriptions. 6 m. from it is the village of *St. Angelo in Capoccia*, the site of Corniculum; it is on the summit of a steep hill, commanding a magnificent prospect extending from Soracte to the very verge of the Campagna. It was the birthplace of Servius Tullius, and one of the cities in the *Montes Corniculani* captured by Tarquinius Priscus. Some remains of its ancient polygonal walls still exist. It was between here and Monte Rotondo that the conflict between the Papal troops and the Garibaldians took place in 1867, when the latter were defeated.]

The carriage-road (and the rly., which runs parallel to it until it reaches the Anio), after leaving Monte Rotondo on the l., proceeds by Fonte di Papa, Santa Colomba, and Marcigliana, the two latter situated on eminences above the road. On the rt. hand, nearly opposite Fonte di Papa, is an ancient tumulus and fountain, marking the line of the Via Salaria. *Sta. Colomba*, probably the site of the Alban colony of *Crustumerium*, is well known for its capture by Romulus. On the hill above Marcigliana, at Marcigliana Vecchia, are some ruins of Roman villas.*

Soon after the torrent of the Sette Bagni, long confounded with the Allia, is crossed at Malpasso, beyond which, and at the 6th mile from Rome, the road passes over the gentle rising on which stood the Sabine city of *Fidenæ*,

* See Handbook of Rome, Excursions.

so celebrated for its repeated wars with Rome, that Livy remarks, "It was almost more frequently captured than attacked;" from here is the first view of St. Peter's. The most prominent objects which now mark its site are *Castel Giubileo* on the rt., and the *Villa Spada* on the l. of the road. The Villa Spada stands on a projecting tongue of land, and has been supposed to be the site of the villa of Phaon, where Nero destroyed himself, whilst others place it at La Torre Serpentara, ½ m. farther, and near to which, at a much remoter period, Metius Fuffetius, the treacherous leader of the Alban forces, took his station to witness the battle between Tullus Hostilius and the troops of Veii and Fidenæ. Castel Giubileo is supposed by some to occupy the site of the arx or citadel of Fidenæ; below it towards the river some sepulchral excavations are seen in the side of the cliff. From here there are good views of the course of the Tiber, and up the valleys of the Cremera and Valchetta, which empty themselves into it, nearly opposite.

The plain traversed beyond Castel Giubileo, and bordering the l. bank of the Tiber, was the scene of many a bloody fight between the Romans and Etruscans.

[A few hundred yards before reaching the Anio, the rly. runs to the l., and, crossing it by an iron bridge, follows that river to near the Ponte Mammolo, and from there ascends gradually, passing behind the great extramural cemetery and basilica of S. Lorenzo, to near the Porta Maggiore, where it cuts through the city walls before reaching the central rly. stat.]

The Anio is crossed by the Ponte Salaro. After passing this bridge a green hill rises before us and on the rt., upon whose summit stood ANTEMNÆ, of which not a trace now remains. From here the road, rising through beds of volcanic tufa and ashes, proceeds almost in a straight line to Rome, which it enters by the *Porta Salaria*, bordered *on either side by elegant villas. Before reaching the gate* it skirts on the l. the grounds of the Villa Albani. (See Excursions in *Handbook of Rome.*)

14 m. ROME.

ROUTE 99.

ANCONA TO SPOLETO, BY FERMO, ASCOLI, AND NORCIA.

The first part of this route can be performed by following the rly. to Civita Nova, from which public conveyances start for Macerata; to the stat. of Porto di Sane Giorgio for Fermo; or to that of Porto d'Ascoli for Ascoli. (See Rte. 143, *Handbook of South Italy.*)

(From Ancona to Loreto and Macerata, see Rte. 88, 42 m.)

Leaving Macerata, we descend for four miles to the Chienti, passing the handsome ch. of Le Vergini, from the designs of *Bramante.* 2 m. farther is the village of *Pausulæ*, the modern *Montolmo*, where the historian of painting, Lanzi, was born; there is a curious picture of the 14th centy., in 3 compartments, in the village ch., signed by Andrea di Bologna. At the 7th mile from Macerata the road to Fermo branches off on the rt. from the main line, passing through *S. Giusto* (where, in the ch

the Zoccolanti, there is one of the best paintings of *Bernardino Lotto*; and Monte Genaro; after crossing the Leta and the Tenna torrents, we ascend to

Fermo (the only *Inn* at all passable, and it is very indifferent, is in the Piazza Grande), the *Firmum Picenum* of the Romans, an archiepiscopal city with irregular streets, situated on the top of a hill. This See, until lately one of the richest pieces of Church preferment in the Pope's gift, is generally bestowed upon a Cardinal. The *Cathedral*, of the 14th cent., is at the highest part of the town. From the neighbouring *Girone*, or public walk, there is a magnificent view over the subjacent country. Under the portico of the Duomo, of the 14th cent., stand a Roman sepulchral urn, some tombs of the Bishops of Fermo, of S. Mateucci, and two handsome ones of Giovanni Visconti d'Oleggio, by *Buenaventura* or *Tura*, of Imola, a very little known sculptor, and *Orazio Brancadoro*. La *Chiesa Grande* is modern; it contains a good *Ciborium*, with several small statues; in the crypt is an early Christian urn, probably of the 4th cent. In the ch. of *S. Francesco* is a good monument by *Sansovino*, 1530, to Ludovico Uffreducci, nephew of the famous Oliverotto, one of Macchiavelli's model tyrants, who became Lord of Fermo after the massacre of his uncle and the most influential inhabitants of the place invited to a banquet. A Nativity in the ch. of *S. Filippo* is attributed to Rubens; and in the chapel of the Hospital is a triptych painted by *Andrea da Bologna*, similar to that we have seen at Montolmo. In the house of Count Vinci there is a series of 14 small paintings by *Vittoria Crivelli*; and in that of the Dominici family several antique objects discovered in the ruins of the Roman *Falerona*. The Public Library contains several MSS. of local historical interest.

Descending from Fermo for 3 m., we arrive at Porto di Fermo, or di S. Giorgio, 18 m. from Macerata, where there is a fair locanda, the *Leone* d'Oro. 10 m. N. is the port and stat. on the rly. of Civita Nova, and 6 that of S. Elpidio. Continuing in an opposite direction and close to the sea-side, after 14 m. we reach *Grottamare*, a good-sized village with a fair locanda; 3 m. farther S. Benedetto; and 3 m. Torre or *Porto di Ascoli*, about 1 m. before arriving at the former Neapolitan frontier, formed here by the *Tronto*. The country along the coast from Civita Nova is a perfect garden; the climate is so mild that the orange and lemon-trees flourish out of doors; the villages are much frequented in summer for sea-bathing, and in winter by invalids.

From Porto d'Ascoli the road turns suddenly to the rt., and, running along the l. bank of the Tronto, after 16 m. reaches Ascoli. A diligence runs from the railway station at Porto San Benedetto in correspondence with all the trains, employing about 3 hrs.

Ascoli (*Inn:* the best is the Chiave d'Oro, behind the Piazza del Popolo), the *Asculum Picenum* of the Romans, supposed to have been founded by the Pelasgi. Asculum was one of the first towns that entered into the Social War, killing on the occasion the Proconsul Servilius and several Roman citizens. Destroyed by Pompeius Strabo, the father of Pompey the Great, it became afterwards a Roman municipium; at a later period it followed the same course as the other provinces on the Adriatic; it was an important town of the Maritime Pentapolis; under the Lombards it was subject to the Dukes of Spoleto, and under the Carlovingians became an independent earldom (774). In the 11th centy. it was governed as a free town by its bishops, to whom Sergius IV. in 1009 transferred the earldom, and subsequently by its petty lords or tyrants, until it finally was incorporated with the Papal provinces. Ascoli contains about 13,500 Inhab.; it is situated on a declivity between the Tronto and Castellano, near their junction, these streams surrounding it on 7-8ths of the circuit of its

walls; its position was a strong one before the invention of artillery, the space between the two rivers being defended by a Roman wall formed of travertine blocks as described by Vitruvius. It was on this side that the Via Salaria entered at the 107th m. from Rome, by a well-preserved double-arched gate still called the Porta Romana. At the N.E. extremity of the city, and beyond the Porta dei Capuccini, is a Roman bridge over the Tronto, and another over the Castellano, outside the Porta Maggiore. There are some specimens of ancient art in the town: two columns with the cella of a tetrastyle temple at the ch. of S. Ilario; some Roman constructions in that of S. Gregorio Magno; portions of an Ionic temple near the ch. of S. Venanzio; two columns of Oriental granite at S. Angelo Magno; and remains of a theatre and naumachia. Two palaces near the ch. of Il Suffraggio are supposed to be of the 9th cent.

The Duomo or Cathedral, dedicated to St. Emidius, its first bishop, in the 4th cent., stands on the site of a Basilica founded by Constantine, of which some fragments may be seen in the walls alongside the Porta Lamusa, a good specimen of the 15th cent. The cupola of the Duomo resembles that of the ch. of S. Michele at Pavia, and may date from the 9th cent. Within the ch. is a good picture in 15 compartments, by *Carlo Crivelli*, representing the Virgin and Child, a Pietà or dead Saviour, and the 12 Apostles. In the sacristy are some presses in tarsia-work of 1565; and in the treasury a very handsome piviale, presented by Nicholas IV. There is a detached Baptistery on the N. side of the Cathedral. In the Panichi Palace, on the Piazza dell' Arringo, near the Duomo, is a good painting by *Cola dell' Amatrice*.

The *Piazza dell' Arringo* contains the *Palazzo Comunale* and a monument erected to Paul III., with a bust of Julius II., beneath which is inscribed "*ob restitutam libertatem.*" The Loggia de' Nobili has a painting by Cola dell' Amatrice. The ch. of *S. Francesco*, in the Piazza del Popolo, has a very handsome Lombardo-Gothic façade, and in the interior another good painting by the same artist. The ch. of *S. Margherita* has fine paintings, and some frescoes in the adjoining convent, by Cola; and in the Hospital is preserved a good specimen by *Carlo Crivelli*. The principal churches of Ascoli are S. Agostino, the Concezzione, SS. Gregorio, Venanzio, and Tommaso. The town is traversed by a long street, the Corso, following the direction of the Via Salaria, between the Porta Romana and Porta Maggiore, and by the Via Nova from the latter to the Piazza dell' Arringo and the Duomo. There is a good theatre, the *Teatro Ventidio*.

The fortress, at the S.W. end of the town, was erected from the designs of A. di Sangallo. Pope Nicholas IV. and Ventidius Bassus were natives of Ascoli.

Leaving Ascoli, the road continues to ascend the valley of the Tronto, following the direction of the Via Salaria; at the 2nd mile a road turns off to *Mazzano*, where there is a curious natural bridge; passing by *Cavaceppo* (7 m.), with pretty gardens belonging to the Sacconi family; and afterwards the mineral springs of *l'Acqua Santa* (12 m.), the *ad Aquas* of the Peutingerian Itinerary. These waters, frequented in the summer for their medicinal qualities, contain iodine, and issue from the ground at a temperature of 96° Fahr. 8 m. farther is *Arquata*, beyond which the road is no longer passable for carriages, and the rest of the route as far as Norcia, about 25 m., must be performed on horseback. A new road is in progress, passing by *Quinto Decimo* and the *Piano di Castelluccio*. In winter this passage of the Apennines is difficult from the accumulation of snow; the mountain of La Sibilla, one of the highest peaks of the Umbrian chain, is seen to great advantage from the table-land or Altopiano of Castelluccio.

Norcia, an episcopal town, near the

[illegible] *Trequanda*, and *Pienza*. There are small inns at the two latter places. At *S. Angelo* it crosses the Siena, here considerably increased in volume from the numerous tributaries which descend from the snow-capped peaks of *La Sibilla*. Between S. Angelo and the valley of Spoleto another range of hills is crossed, the continuation of that of which the Monte Somma, between Spoleto and Terni, is the most elevated point.

ROUTE 14.

CIVITA VECCHIA TO ROME—RAIL.

	M.	K.		M.	K.
Civita Vecchia			Palo	33	54
Santa Marinella	19	6	Maccarese . .	47	75
Fiumicino .	15	9	Ponte Galera .	53	86
Santa Severa .	13	11	La Magliana .	67	41
Furbara . . .	24	15	Rome	81	50

For description of Civita Vecchia see Rte. 83.

The railroad between Civita Vecchia and Rome runs near to the sea-coast for one-half of the distance, as far as Palo; the station is about ½ m. outside the gate towards Rome, and to which omnibuses ply from the Piazza to meet the trains. On leaving the line traverses, for the first 5 miles, a bare country at the foot of the W. prolongation of the range of hills of La Tolfa, as far as Cape Linaro, on the point of which is the Torre Chiaruccia, which stands near the site of the Roman station of *Castrum Novum*, on the Via Aurelia; in this portion there are several deep cuttings through the sandstone rock. Here the road makes a sudden bend to the E., the whole bay of the delta of the Tiber opens, and on a clear day the Alban mountains and the more distant Volscian range, and even the far-away Circean promontory, may be descried on the distant horizon.

6 m. *Santa Marinella* is a mediæval castle, on the site of the ancient *Punicum*, overlooking a small cove where fishing-boats find a shelter from westerly winds. Not far from Santa Marinella, on the l., is an Etruscan site, at the *Puntone del Castrato*. Here the traveller arriving from the north will see the first date-palm growing out of doors in the garden of the castle. Im-

ıdiately beyond it, and close to the ɡh road on the rt., is a ruin of one the Roman bridges by which the a Aurelia crossed a small stream; is built of massive blocks, and is ll in tolerable preservation. Several ıall rivers are crossed between this d Santa Severa, the largest descend- ɡ from a wide valley in the chain of ı Tolfa, on our left.

5 m. *Santa Severa* Stat. The rly. sses about a quarter of a mile to the · of the old Castle, a very pictu- sque fortress of the Middle Ages, ɪginally a stronghold of the Counts ' Galera, then of the Orsinis, and ɔw belonging to the Hospital of Santo pirito at Rome. The square Castle, ıth its towers and detached donjon, a good specimen of the military ɔnstruction of the period: round ıese extends a wall with turrets. ınta Severa occupies the site of Pyrgos, ıe "*Pyrgi Veteres*" of Virgil, the port ıd naval arsenal of Agylla or Cære. was celebrated at a very early period r its temple of Juno Lucina or Leu- tea, which was plundered 391 years fore our era by Dionysius of Syra- se, who carried off an immense ıount of gold, the accumulated offer- ɡs at the shrine of the goddess. It ıs notorious also as the head-quarters the most cruel pirates of ancient nes. In the substructions of the me- eval castle may be seen some frag- ɛnts of polygonal masonry, supposed form a part of the quadrangular enclo- re by which the ancient town was sur- ınded. Leaving Santa Severa, we cross ɛral small streams for the next 6 m. ıe picturesque hills on the l. are those *Il Sasso*, at the foot of which are the ıneral waters of the same name, the ıæ *Cæretanæ* of the Romans, and ıich derive their modern appellation ım the remarkable bare crag, called Sasso, close by. The square tower the sea-coast to the rt. is the Torre ıvia: near it are some Roman ruins. m. before arriving at Palo, and be- e reaching the *Vaccina* torrent, a d branches off on the l. *to Cervetri*, ich is *easily recognised by a large ldıng, a granary, at the foot of a* hill; the Vaccina descends from the hills of Bracciano, passing in a deep ravine under the modern village, the site of the ancient *Agylla*. It was on the banks of this stream, the Cæritis Amnis of the Æneid, that Virgil tells us his hero received the "god-wrought arms" from Venus:

> "Clypei non enarrabile textum,
> Illic res Italas, Romanorumque triumphos,
> Fecerat ignipotens."

The *Sanguinara* stream is crossed about 1 m. before reaching

9 m. *Palo* Stat., about ¼ m. N. of the village, which consists of a few houses on the sea-shore, occupying the site of *Alsium*, a dependency of Cære. Here Pompey and Antoninus Pius had villas; the only existing ruins are of the Roman period, and connected with the ancient Port. Close to the shore are a large villa and a castle of the 15th cent., both belonging to the Odescalchi family. The roadstead is open, and only frequented by fishing-boats and a few feluccas which bring iron from the Tuscan smelting works at Follonica to supply the forges at Bracciano, 15 m. distant. The *Inn* is very indifferent, and the charges exorbitant. Sleeping after the 1st of June ought to be avoided on account of the malaria, which manifests itself here at a very early period in the summer. (The description of the Etruscan remains about Cervetri will be found under the head of Excursions from Rome, in our description of its environs.) Leaving Palo, the railway continues parallel to the post-road, diverging from the coast-line. 1 m. beyond is the old post-station of Monterone, close to which are several large Tumuli called the *Colli Tufarini*, from the masses of tufa or coarse limestone of which they are formed. Some of these mounds were opened in 1838, and proved to be very ancient Etruscan sepulchres; they formed probably a part of the necropolis of the neighbouring Alsium. Beyond Monterone the Capine stream is crossed near the Osteria of *Statua*, on l., the mutatio of Ad Turres on the Via Aurelia, with remains of

mediæval castle. There is a ruined sepulchre and walls of *opus reticulatum* on each side of the bridge. A mile farther is *Palidoro*, near a considerable stream which has its source in the hills behind Bracciano: the large farm buildings and ch. on the l., near it, belong to the Hospital of S. Spirito at Rome. To the l. of Palidoro is the *Selva la Rocca*, where some fine specimens of Etruscan jewellery were found in 1840. The ruined tower of *Torrimpietra*, 1 m. farther on the l., stands near the supposed site of *Babiana*, one of the stations on the Peutingerian map. About 2 m. from Palidoro the torrent of I Tre Denari is crossed; before reaching this the carriage-road and railway separate, the latter following the base of the hills, which bound the plain, extending along the sea-coast to the mouth of the Tiber. 4 m. farther it passes the *Macarese* stat., near to which, on the rt., is a large villa, with extensive farm buildings, belonging to Prince Rospigliosi. The Rospigliosi Villa is supposed to stand on or near the site of the Etruscan *Fregellæ*. The river passed here is the Arrone, which flows out of the Lake of Bracciano. The railway for the next 7 m. crosses a rich meadow and pasture country, interspersed with woods, until reaching *Ponte di Galera* Stat., where it debouches in the valley of the Tiber. From Ponte Galera a road branches off to Porto (6 m.) and to Fiumicino (8 m.), the modern port of Rome. We continue along the base of the hills, having on the rt. the plain of *Campo di Merlo*, and the Tiber beyond, as far as *La Magliana* Stat. (described in the Excursions from Rome). On leaving La Magliana the railway runs along the l. bank of the Tiber, penetrating through a deep cutting in the quaternary gravel-beds of the Monte delle Piche, on emerging from which is seen the basilica of St. Paul's on rt.; a little farther on, rounding the hills of Sta. Passera and Il Truglio, we discover the first view of Rome, with a glorious prospect over the Campagna and the Alban hills beyond. Following the base of the Monte Verde, on the l., the railway station, about ½ m. outside the Porta Portese, is passed, and the Tiber crossed on an iron bridge built on tubular piers. From here the line runs for a short distance close to the Aurelian wall on l., near the Protestant cemetery, surrounded by a grove of cypresses, and the Pyramid of C. Cestius, spanning the Via Ostiensis by a viaduct, and on an embankment about 300 yards outside the city gate; after which it passes through some considerable cuttings at a greater distance from the walls to a point beyond the Porta di S. Sebastiano, and gradually diverging from the Aurelian wall, runs behind the chs. of the Lateran and Sta. Croce, until it reaches the Porta Maggiore, beyond which it is joined by the lines from Naples. A few hundred yards farther on it penetrates into the city by an opening in the Aurelian wall, where the lines from the S. and W. unite with that from the N., or from Ancona and Florence. Within the walls, the united lines pass close to the ruins called the Temple of Minerva Medica and the ch. of St. Bibiana on l., soon to reach the Central Stat. Between where the rly. crosses the Tiber and its cutting through the city wall, the views from it, both towards the Campagna and the Alban hills on rt., as well as over the city on l., are very fine.

The Central Rly. Stat. is near the Thermæ of Diocletian, in the Piazza dei Termini, where carriages and omnibuses from the different hotels will be found waiting to convey travellers to the different parts of the city.

Hotels: Hôtel d'Angleterre, in every respect excellent, with moderate charges; Hôtel de l'Europe and H. de Londres and Serny, in the Piazza di Spagna, more expensive, although no better; H. Costanza, nearest the rly. stat., very good; H. and Pension Anglo-Americano, in the Via Frattina, good; H. de Rome, in the Corso; Hôtels des Iles Britanniques and de Russie, Piazza del Popolo, very good, but more distant; H. Victoria; H. d'Amérique; H. d'Allemagne; H. de la Minerve.

As some persons may prefer performing the journey by the ordinary carriage road, for which horses may, although with difficulty, be procured at Civita Vecchia, we shall allow to remain the description of it contained in the former editions of this book, before the railway was completed, premising that the notice already inserted of the country from Civita Vecchia as far as Palidoro applies equally to the carriage and railroads. On leaving, therefore, Palidoro, a gradual ascent commences, and the rest of our route to Rome consists of ascents and descents, passing across a series of plateaux and longitudinal valleys, which constitute the rising ground that borders on the rt. the Tiber and its valley. 4 m. from Palidoro a steep descent brings us to the valley of the Arrone, covered at certain seasons with luxuriant vegetation, and presenting from its numerous trees all the appearance of English park scenery. The river Arrone, which is the natural outlet of the Lake of Bracciano, empties itself into the Mediterranean near Macarese; it is here spanned by an ancient bridge of good construction. From the Arrone an ascent brings us to

Castel di Guido, a possession of the Orsini family, which is supposed to be near the site of Lorium, the scene of the early education and death of the Emperor Antoninus Pius, although some antiquaries place this imperial villa with more reason a little farther on, at Bottaccia in the subjacent valley. At the Osteria di Malagrotta we cross the stream of the Aquasona; another ascent and descent bring us to Maglianella, and the Magliano, which empties itself into the Tiber below Rome; ascending from thence we soon reach the first plantations of vines and general cultivation three miles from the gates, near which the modern road branches off to the l. from the Via Aurelia, the latter continuing in a straight line to the Porta S. Pancrazio, under the walls of the Villa Pamfili; a mile farther the line of aqueduct of the Aqua Alseatina, the modern *Aqua Paola*, crosses our road; a valley soon succeeds, followed by a corresponding ascent, at the top of which we find ourselves in front of the bastions of the Vatican. It was at this spot that the French army met such a serious and unexpected check on their approach to Rome in April 1849, when they were obliged to retreat before a few pieces of cannon judiciously placed and well served by a set of brave fellows, posted in the gardens of the Pope at the western angle of the bastion of the Vatican. From this point the road descends along the fortified wall of the city to the Porta de' Cavallegieri, the meanest in appearance and the least interesting from its historical recollections of all those by which Rome is entered; and after passing the so long dreaded palace and prisons of the Inquisition, the traveller finds himself on a sudden close to the Piazza of St. Peter's, with that magnificent pile and the palace of the Vatican before him. As he traverses this splendid scene, he will soon forget the dreary road and the fatiguing journey of the last 8 hours: advancing from thence he enters the Borgo, having the great hospital of S. Spirito on his rt., and passes before the Castle of St. Angelo, and over the Elian Bridge from which he for the first time descries the muddy waters of the Tiber: here, however, all his illusions of Roman grandeur will momentarily cease; a dirty, narrow street, so unlike those he has already passed through, and so unworthy even of modern Rome, conducts to the Corso and the quarter usually frequented by our countrymen in this capital of the Christian world.

[*Geology.*—The country traversed between Civita Vecchia and Rome is interesting also in a geological point of view, and it may be useful to tell the scientific traveller who visits Rome for the first time the nature of the strata he will meet on this, perhaps, his entrance into Southern Italy. Civita Vecchia, and the country as far as Sta. Marinella, consist chiefly of strata of that species of sandstone called Macigno and Pietra Serena by the Tuscans, and which our eminent countryman, Sir R. Murchison, has shown to be contemporaneous with the Eocene or

older tertiary strata of Northern Europe. The great plain of Palo, Santa Severa, &c., extending from the ridge of the hills of La Tolfa and those S. of Bracciano to the Mediterranean, is overlaid by a thick mass of *travertino*, or concretionary limestone, of recent origin, and of the formation of which mineral the waters of Sasso and Stigliano show the still existing cause. Some of these beds are formed of fragments of marine shells, and are quarried for building-stone in the plain between Palo and Statua. Nearer the hills of Bracciano the soil is formed of red volcanic tufa, as may be seen in the ravines under ancient Cære. The ranges of hills extending between Palidoro and the valley of the Tiber at Rome are a continuation of those which may be traced along the entire valley of that celebrated river, from where the Paglia and Nera empty themselves into it on the N. to Ponte Galera opposite to Ostia on the S.: the inferior portions consist of beds of tertiary or subapennine marls of the Pleiocene period, surmounted by sands, in some places abundant in marine shells, and capped with horizontal strata of volcanic tufa, deposited evidently in the midst of waters, and probably of the same sea which furnished the subjacent marine deposits. The tertiary marls may be seen in all the valleys which the carriage-road traverses, whilst the intervening plateaux consist of volcanic dejections. On the line of railway, between Ponte Galera and Rome, are extensive deposits of quaternary of Pleiostene gravel, of which there are good sections near La Magliana, containing at the base of the Monte delle Piche bones of the fossil elephant. This deposit rests on the Pleiocene marls, which form the lowest strata on the rt. bank of the Tiber. It would appear, as the tertiary deposits cease almost entirely E. and S. of the valley of the Tiber, that the depression in which that celebrated river now runs, and in which the Capital of the Roman World is situated, is the result of an extensive fracture, or as geologists call it, a *fault*, which has thrown up the marine strata along its right bank high above their original level. It is well known to the geologists of Rome how these marine Pleiocene strata constitute the greater portion of the heights of Monte Mario, of the Vatican and Janiculine hills, and within Rome itself the base of the more celebrated elevations of the Capitol and Quirinal.]

ROUTE 105.

FLORENCE TO ROME, BY SIENA (EXCURSION TO S. GIMIGNANO), RADICOFANI, ACQUAPENDENTE, BOLSENA, AND VITERBO.

(About 200 m.)

Florence to	KIL.	M.
Empoli	33	20
Osteria Bianca	38	23
Castel Fiorentino	50	31
Certaldo	58	36
Poggibonsi	71	43
Siena	97	60

The completion of the railroad from Florence to Siena has rendered this route more available to travellers: as regards actual distance it is the shortest of the two great carriage-roads to Rome, and may be performed in 4 days from Siena by vetturino; there are no longer post-horse stations on it, and the hotel accommodation is very bad: indeed this route may be now said to be almost abandoned by travellers.

The traveller, by leaving Florence early, will arrive at Siena before 11 A.M., which will afford him time to see the

city, and to leave on the day following for Rome.

Another facility which the railroad affords is to enable the tourist to visit the interesting sites of Certaldo, the country of Boccaccio, and the curious town of St. Gimignano, and in a summer's day to reach Siena on the same evening.

Railway trains for Siena leave Florence 3 times a day, performing the journey in 3½ hours.

The stat. at Florence is behind the ch. of Santa Maria Novella; the line is the same as that to Pisa and Leghorn (see Rte. 79) as far as Empoli, from where the branch to Siena ascends the Val d'Elsa; on leaving the Florence station, the line runs parallel to the Arno, along the north side of the Cascine, passing afterwards by the populous village of Brozzi to

7 m. *San Donino* Stat. The country between this and the next stat. is a perfect garden, in one of the most productive regions of the valley of the Arno; the river Bisenzio, which descends from the Apennines, and passes by Prato, is crossed by a handsome bridge, before arriving at

2 m. *Signa* Stat. The villages of Signa on the rt. bank of the Arno, and of Lastra on the l., are connected by a bridge; these two towns are the centre of the straw plait manufacture. Soon after leaving Signa, the rly. crosses the Ombrone river from Pistoia, and enters the narrow ravine or gorge of La Gonfolina, by which the middle valley of the Arno or that of Florence communicates with the lower one, or that of Pisa. The railroad runs close to the river throughout this ravine, and in making it great engineering difficulties had to be surmounted. At the western extremity we arrive at the

7 m. *Montelupo* Stat. On leaving this stat. the river Pesa is crossed, where it separates Montelupo from the old post stat. of Ambrogiana. Here the *Val d'Arno Inferiore* may be said to commence; the rly. following in a straight line to

3 m. *Empoli* Stat. As passengers change carriages here, they will do well to see that their luggage is properly transferred to the Siena line. Passengers arriving from Florence have in general to wait some time before starting for Siena, until the up train arrives from Leghorn and Pisa. At Empoli the railway to Siena branches off to the l., takes a more southerly direction, and enters the valley of the Elsa at Ponte a Elsa, running parallel to the carriage-road.

3 m. *L'Osteria Bianca* Stat. During the first 2 m. from Empoli the town of *San Miniato dei Tedeschi*, with its high mediæval tower, forms a very picturesque object on the summit of hills on the rt.; the traveller who takes an interest in Tuscan agriculture may visit from this stat. the Agricultural School, founded by the Marquis Ridolfi at Mileto, about 2 m. from Granajuolo, on the opposite side of the Elsa. A district rich in corn, vines, and mulberry-trees is passed before arriving at

7 m. *Castel Fiorentino* Stat. The old town is situated on the hill to the l. of the stat., the more modern in the plain below, and contains a Pop. of 2300 souls. It is the principal place in the Val d'Elsa, and in former times was one of considerable importance, commanding the high road from the Val d'Arno to Siena. Continuing along the rt. bank of the river, through an equally fertile country, we arrive at

5 m. *Certaldo* Stat. Here, as at the last, the station is in the plain, and the town on a hill overlooking the river and its valley. The traveller may employ the interval between two trains to visit this picturesque village, immortalized by its connection with Boccaccio, who assumed the name of *Certaldese* to commemorate the country of his family. Certaldo will well repay a visit to those who take an interest in the history of Italian literature, and in the language of which Boccaccio was one of the founders. Here he spent the greater part of his life on his return from

Paris, and was buried in the ch. of St. Michael and St. James, called the Canonica.

" Boccaccio to his parent earth bequeath'd
His dust—and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who form'd the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No;—even his tomb,
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for whom!" *Childe Harold.*

Boccaccio's sepulchre formerly stood in the centre of the ch.; against the wall close by was the epitaph written by himself, and an additional one by his friend Colluccio Salutati, chancellor of the Seigniory of Florence. The podestà of Certaldo, Lattanzio Tedaldi, erected a more magnificent monument to him, in 1503, in the interior of the ch., which was honourably transferred to a spot facing the pulpit on the construction of an organ loft. Boccaccio was represented in a half-length figure, holding on his breast, with both hands, a volume on which was inscribed *Decameron*, a singular book to be placed just facing a Catholic preacher, and a proof of liberality on the part of the clergy. The tomb has experienced the most melancholy changes. For more than 4 centuries it had been the honour of Certaldo, and had attracted many travellers to the Canonica, when in 1783 it was removed by a false interpretation of the Leopoldine enactment against burying in churches; the "hyæna bigots" of Certaldo, against whom Childe Harold and his annotator declaim, had nothing to do with its removal. The stone that covered this tomb was broken and thrown aside as useless into the adjoining cloister. It is said that Boccaccio's skull and bones were then exhumed, and a copper or leaden tube containing sundry parchments of the same century. These precious fragments, now lost, were long preserved by the rector of the ch., who ten years after accepted a benefice in the upper Val d' Arno. It is stated by tradition that they were still at that epoch an object of curiosity to strangers, who went to the curate's house to see them. It is difficult to explain the culpable negligence that allowed the remains of Boccaccio to be lost, when we consider the unceasing popularity, at Certaldo, of this eloquent, admirable writer, this limner, so true, graceful, touching, profound, and mirthful, the perfect impersonation of Tuscan genius. Boccaccio's house, built of brick, with a small tower, was repaired in 1823 by the late Marchioness Lenzoni Medici, one of the last descendants of the illustrious house whose name she bore, who reconstructed the staircase, decorated Boccaccio's chamber with his portrait, a large fresco by Benvenuti, and a bookcase containing his works. The furniture is the oldest that could be found at Certaldo, with some imitated from paintings of that period. The lamp seems the most authentic article of the whole, as it was found in the house. A well, a bath, and a terrace are shown, which, according to an old tradition, belonged to Boccaccio. The fragments of stone which covered his grave for more than 4 centuries were religiously collected by the Marchesa Lenzoni in 1826, and placed in this house with an inscription by her friend, the poet Giordani.

[Excursion to San Gimignano.

As there is little interest in the country between Certaldo and the next station, Poggibonsi, the railway continuing to run through a less fertile district along the foot of the hills formed of tertiary sandstones that bound the Val d' Elsa on the E., the tourist may make a very interesting digression to the town of San Gimignano. The distance from Certaldo is about 8 m.; but as the road is hilly, the pedestrian would require 3 and a light carriage 2 hours to reach it: vehicles for the purpose may be procured at the railway station, and on hiring them an agreement should be made that, instead of returning to Certaldo, the traveller will be conveyed to Poggibonsi: the charge for such a conveyance ought not to exceed, buonamano included, 12 francs. Crossing the

Elsa, the road enters the valley of the Casciani torrent, from which it ascends to the hamlet of *Pancole*. The hills on this, as on the opposite side of the Elsa, are composed of tertiary sands abounding in marine remains.

8 m. *San Gimignano*, a very ancient town of about 2000 Inhab. on the summit of a hill 1260 feet above the sea. There is a clean little Inn in the town, kept by Giusti ("very civil people, where we paid 7 pauls a day, lodging and meals included, and were very well pleased"—*H. A. L.*). Half a day will enable the ordinary tourist to see everything of interest and to return either to Certaldo or Poggibonsi on the same evening; but the artist will find ample occupation for days in the many fine paintings still existing in the churches. One of the most remarkable features in this strange, primitive, and little-altered mediæval town is the number of lofty square towers in so small a place, from which it has received the distinctive appellation of *San G. delle Belle Torre.*

The *Palazzo Pubblico* is of the 14th century. In the Sala di Consiglio is a large fresco, painted, according to the inscription beneath, by *Lippo Memmi*, in 1317, representing the Virgin and Child enthroned, surrounded by saints and angels, with Nello Tolomei, a podestà of the town, and the Donatario, kneeling before her, resembling the same subject by his cousin Simone in the Palazzo Pubblico at Siena, and considered his best work. It was restored in 1467 by *Benozzo Gozzoli*. There is also a curious wall picture of a chase, by an artist of Pisa, dated 1237. Several old pictures from suppressed churches have been placed here:—a S. Bartholomew, by *Lorenzo di Nicola* (1401); a Madonna and Child with 4 Saints, by *Taddeo di Bartolo*, bearing his signature; 2 circular pictures of the Annunciation, by *Filippo Lippi;* a S. Gimignano, seated, by *Taddeo di Bartolo;* and a Santa Fina, *attributed to the* same *painter. Close to the Palazzo Pubblico is the Torre del Comune,* the highest of the 13 towers of San Gimignano (175 feet): it rises upon an arch, under which passes a street: it was raised in 1298, from a fund to which each chief magistrate was obliged to contribute on going out of office for the privilege of having his armorial bearings affixed to it. Of the 3 bells in it, the largest, weighing 12,000 Tuscan pounds, was cast in 1328.

The Palazzo del Oriolo, now the theatre, has also a tower close to it; it is opposite the Collegiata.

Of all the towers of S. Gimignano, the most elegant are the twin Torri degl' Ardinghelli, built in the 13th century by the noble family of that name.

Of the 36 churches that formerly existed in this small town, many are now in ruins; those worthy of a visit will be—

The *Collegiata*, or *Collegiate Church*, a building supposed to date from the 11th centy., but much altered in the 15th by Giuliano da Majano. Its original form was that of a Roman basilica. The outside is unfinished; the walls of the interior are painted in fresco.

To the l. on entering are three series of subjects from the Old Testament painted by *Bartolo di Fredi*, the father of Taddeo Bartolo, of Siena, in 1356; they were badly restored in 1745, and the original character almost destroyed. On the opposite side are corresponding series from the New Testament, commenced by *Berna da Siena*, who fell from the scaffolding while painting them in 1380, and finished by *Giovanni di Ascanio*, his pupil; these frescoes also have been badly restored. Between the two entrances is the Martyrdom of St. Sebastian, with our Saviour, the Virgin, and various saints above, painted by *Benozzo Gozzoli* in 1465, and amongst his best works. Near this is the Crucifixion by the same painter, bearing his name and the same date. On the side walls are the Paradiso and the Inferno, four Cardinal Virtues, and the Almighty with the 12 Apostles and various saints and prophets, by Taddeo Bartolo (1393). The roof is ornamente

with frescoes of the 15th cent., by *Domenico di Firenze (Ghirlandaio?)*, *Piero Francesco di Bartolommeo*, and *Sebastian Mainardi*. The Chapel of *Sta. Fina* is remarkable for the beauty of its architecture and decorations: the altar of white marble is by *Benedetto da Majano*, with bas-reliefs of a miracle and the death of Sta. Fina: the shrine in which the remains of the saint lie is by the same artist. The frescoes on the walls are by *D. del Ghirlandaio*: the lunette on the rt. represents St. Gregory announcing her approaching death to Sta. Fina, with her soul borne to heaven by angels, above; that on the l. her funeral, a very fine work of that great painter. The Evangelists on the roof, and the Saints and Prophets over the cornice and in the angles of the vault, are attributed to *Sebastian Mainardi*, a pupil of Ghirlandaio's: they have been much injured by restorations. In the choir have been placed nine large paintings on panel from suppressed convents. To the rt. on entering are, 1st, the Virgin and Child, with angels above holding a crown and wreaths of flowers, and saints kneeling beneath, by *Benozzo Gozzoli*; 2nd, the Coronation of the Virgin, with numerous worshipping saints and angels, by *Piero del Pollaiuolo*, interesting for the fine expression of the heads; 3rd, the Descent of Christ into Hades, by *Matteo Rosselli*. On the wall in front, under the window, is the Virgin and Child, with SS. Gimignanus, Nicholas, M. Magdalene, Fina, and John the Baptist, by *Mainardi*, considered his best work. Turning to the l. wall, after the Coronation of the Virgin is a Deposition from the Cross by *D. di Passignano*; and, lastly, the Virgin enthroned, with the Infant Saviour holding a little bird, and various kneeling saints, considered the best work of *Tamagni* of San Gimignano. The choir also possesses some illuminated missals —one attributed to Niccolò di Ser Lozzo Tegliacci (1363), of the Sienese school; the best page (22) is San Gimignano seated in the episcopal chair, surrounded by angels and monks. The Chapel of St. Gimignano contains an altar by *Benedetto da Majano*, greatly disfigured by modern additions. The Chapel of the Purification has a picture, the finding of the Cross, attributed to *Niccolò Sassi*. Opposite to the Chapel of Sta. Fina is that of the Conception, with frescoes, by *Niccolò Sassi*, representing the Birth of the Virgin, and St. Philip celebrating Mass at an altar, before which kneels St. Francesco di Paola. To *Sassi* is also attributed the picture over the altar. The Coronation of the Virgin, on the roof, is by *Pietro Dandini* in 1701. A fresco of the Annunciation by *D. del Ghirlandaio*, dated 1482, is in the adjoining oratory of San Giovanni, which contains a font sculptured by *Giovanni Ciecchi* of Siena in 1379. In the *sacristy* is a bust of Onofrio Vanni by *Benedetto da Maiano*, a picture of the Coronation of the Virgin by *Matteo Rosselli*, and an interesting early marble bas-relief of the Virgin and Child.

The Ch. of *St. Agostino*, built in 1280. Entering by the side door and turning to the rt., the fresco over the 1st altar, of St. Nicola di Tolentino, is attributed to *Vincenzo Tamagni*, and represents the Virgin and Child surrounded by Seraphim, and adored by 2 Angels, and below by SS. Nicola, Rocco, Paul the Hermit, and Antony; this lower part has suffered from damp. The picture over the 2nd altar is attributed to *Salimbeni*, and represents the Marriage of the patron Saint, Catherine of Siena. On the wall close by is a picture by *Giovanni Balducci*, of the Marriage of St. Catherine of Alexandria. The altarpiece of the Chapel of St. Guglielmo is of the 18th centy. Part of the whitewash which now covers this chapel has been lately removed, showing a portion of the ancient fresco beneath of the Birth of the Virgin, by *Bartolo Fredi*. The Chapel of the Choir was painted in 1465, by *Benozzo Gozzoli*, in 17 compartments representing the principal events in the life of St. Augustine, perhaps the finest of all his works; some of the subjects have suffered from time, while others are still well preserved; on the vault are depicted the Evangelists by the same painter. The Chapel of the Holy Sacrament contains a painting on panel,

by *Tamagni*, of the Birth of the Virgin, and on the l. wall another of the Virgin and Child, enthroned with various saints, attributed to *Benozzo Gozzoli*. Under the organ is a fresco by *Mainardi*, representing St. Gimignano blessing 3 celebrities of the town, badly restored in 1844. Over the altar of the Madonna delle Grazie is a fresco of the Virgin and Child enthroned, the Archangel Michael, and another saint, by *Lippo Memmi* (1330), badly restored, or rather repainted. Near this is an elegantly sculptured marble pulpit, with a fresco in the upper compartment of a crucifix, and two kneeling monks; and at the sides two prophets in chiaroscuro, by *Tamagni*, who probably designed the pulpit. Over the Altar of St. Sebastian is a very fine fresco by *Benozzo Gozzoli*, representing the inhabitants of St. Gimignano invoking the protection of the saint during the plague of 1464. The picture on the altar of San Vincenzo, of the Virgin and Child enthroned with saints, is by *Fra Paolo da Pistoia* (1530), a pupil of Fra Bartolommeo. Over the altar of Sta. Croce is a crucifix, with the Virgin, Saints, and landscape background, painted in fresco by *Tamagni*. In the Chapel of *St. Bartolo* at the end of the ch. is the beautiful marble shrine of the Saint by *Benedetto da Maiano*, with fine statuettes of the cardinal Virtues, and reliefs of the Madonna and Child, &c.; on the l. wall and in the angles of the vault are several saints and doctors of the Church painted in fresco by *Sebastian Mainardi*. The picture of the Virgin and Child with kneeling Saints, over the altar adjoining, is dated 1494, and bears the name of *Petrus Francisci Presbyter Florentin.* The lunette over this altar contains a Pietà in fresco by *Tamagni*. The Chapel of the Hospital of *Sta. Fina* is painted in fresco by *Mainardi*. The centre lunette of the Virgin and Child is attributed to *Domenico Ghirlandaio*.

Ch. of *St. Girolamo*. The picture at the high altar, of the Virgin and Child with Saints, is by *Tamagni*. In the refectory of the adjoining monastery is a fresco in three lunettes, of the miracle of the Loaves and Fishes, attributed to *Pocetti*. There is also a small picture of the Nativity by *Ghirlandaio*.

The Ch. of *San Jacopo*, which belonged formerly to the Knights Templars, dates from the 11th centy. It contains 3 frescoes of the 13th or 14th cent.

The Oratory of *San Lorenzo in Ponte* contains a fresco of the Crucifixion, attributed to *Cennino Cennini*, and a Virgin and Child, said to be by *Lippo Memmi*, the angels having been added by *Cennini*.

The house of the Signori Pratellesi, in the Contrada di S. Giovanni, formerly the Convent of Sta. Caterina, contains, in a room which was anciently the refectory, a fine fresco of *Vincenzo Tamagni*, representing the Marriage of St. Catherine.

About ¾ m. from the town is the Ch. and Convent of *Monte Oliveto*, containing several good pictures. In the first chapel to the rt. on entering, the beatified Virgin in an elliptic nimbus surrounded with cherubim, Virgin with SS. Jerome and Bernard, and the Nativity of the Virgin on the Gradino, by *Sebastian Mainardi*. In the centre of the choir, a beautiful Assumption of the Virgin by *Pinturicchio*. In the adjoining cloister is a large fresco of the Crucifixion by *Benozzo Gozzoli*.

San Gimignano has at all periods possessed an exuberance of monastic institutions: a century ago it contained 235 monks and priests in a population of 1300 souls; and even until lately, out of 2000 Inhab., there were 120 priests and friars.

There has been of late years established in the suppressed monastery of *S. Dominico*, a Penitentiary, or House of Correction for convicted females, who are sent here from all parts of Tuscany.

An interesting historical account of this very curious town, with a description of the several works of art in it, has been lately published by Canonico Pecori, one of the ecclesiastics of the Collegiata, 'Storia della Terra di S. Gimignano,' 1 vol. 8vo., 1853.

The road from S. Gimignano to Poggibonsi descends along the Foci


SIENA.

ent: the distance is less than from taldo—scarcely 6 miles.]

m. *Poggibonsi* Stat. A town of) Inhab., situated in the angle ned by the junction of the Elsa Staggia torrents. There is a very inn here, the Aquila Nera, but te a bargain. Poggibonsi derives name from the hill, Poggio Bonsi, the foot of which it is situated, which is surmounted by an old tle built in the middle of the 15th tury, during the wars between the nese and the Florentines.

4 m. S.W. of Poggibonsi is the town Colle, to which there is an excellent d; and another to Volterra, a good d up and down hill; it ascends for first 10 m. to a ruined border er, presenting several beautiful and turesque views; from thence a long cent, and again a rise of 2 m. to lterra. About a mile from Poggibonsi, near the road to Siena and Colle, the ch. of *S. Lucchese*, which has good altarpiece by one of the La bbias, and some interesting paint-s; amongst others, in the refectory, o frescoes by *Gerino da Pistoia*, re-senting the Miracle of the Loaves and shes.] From Poggibonsi the railway lows the valley of the Staggia rly to the source of the river: ascent is very rapid, being about) feet in a distance of 16 m. 5 m. er leaving Poggibonsi the line ses the village of Staggia, with a diæval castle and *tower*, on the rt., l farther on the old square castle *Monte Riggioni*, which forms a very turesque object in the landscape. All ng this upper valley of the Staggia geologist will observe very consi-able deposits of travertine, not only fresh-water origin, but interstratified the marine beds of the tertiary ma-e formation. 2 m. before arriving Siena the railroad enters a tunnel rly a mile long (1661 yards), pierced he hill of San Dalmazzo, which here ms the summit level that separates waters flowing into the Elsa and Arno on the N., and *into the Om-ne on the S. A mile beyond this el we arrive at the*

17 m. *Siena* Stat., close to the Porta di San Lorenzo, which leads into the principal street of the city.

SIENA. (*Inns:* Albergo Reale, formerly Le Arme di Inghilterra, kept by Seggi, the nearest to the rly. stat.; Aquila Nera, nearer the Cathedral and principal sights; both very fair. There are very good apartments for families in both these hotels, and the charges are reasonable. I Tre Re, a small but clean-looking locanda. Il Re Moro, second rate. There is an excellent café, del Greco, nearly opposite to the Loggia of the Casino dei Nobili.) This ancient city occupies the irregular summit of a hill of tertiary sandstone, rising on the borders of the dreary and barren tract which forms the southern province of Tuscany. The whole district bears a desolate appearance, and consists of bare clay hills capped with marine sandstone. The streets are generally narrow and irregular, frequently so steep as to be impassable in carriages, and many of them are mere narrow lanes; the smaller streets are mostly paved with tiles, in the manner described by Pliny as the "spicata testacea." The wider ones are bordered with large mansions called palaces, some of which have lofty towers and rings near the gateways. In the days when Siena, as a republic, was the rival of Florence, it contained nearly 200,000 Inhab.; the pop. at the last census in 1861 was 21,902: in the more remote quarters of the city grass grows on the pavement.

Siena preserves, almost without change, the name of *Sena Julia*, and is supposed to have been a colony established by Julius Cæsar. Though in the heart of Tuscany, it does not possess a vestige of Etruscan antiquity. The interest of the existing city is derived from its prominent position among the free cities of the Middle Ages. In the early part of the 12th century it had thrown off the yoke of the Countess Matilda, and declared itself an independent republic. The nobles fell early before the power of the people, and were compelled to retire

from the city. The popular party, although divided by the rivalry of their leaders, warmly embraced the Ghibelline cause; and on the expulsion of Farinata degli Uberti from Florence, all the Florentine Ghibellines who were implicated in the conspiracy with that celebrated personage were received with favour at Siena. During the hostilities which followed, the whole power of the Guelph party in Tuscany was defeated by the combined forces of Siena and Pisa, under the command of Farinata and the generals of Manfred, at Monte Aperto, about 5 miles from the city. This memorable battle, commemorated by Dante, in which the Guelphs left no less than 10,000 dead upon the field, was fought on the 4th Sept. 1260; it not only established the supremacy of the Ghibellines, but left in the hands of the Sienese the great standard of Florence, whose poles are still preserved in the cathedral as trophies.

The victory of Monte Aperto brought back to Siena a great number of her exiled nobles, who became citizens and traders, or lived as a distinct class in a separate quarter of the city, which still retains the name of "Casato." After numerous contests between the people and the rich merchants, who formed a kind of burgher aristocracy on the overthrow of the nobles, Charles IV. in vain endeavoured to acquire the *signoria*; but the city, although able to resist his schemes, was too much weakened in her principles of liberty by the tyranny of Pandolfo Petrucci and other usurpers to withstand the encroachments of the Medici, who found means to undermine and destroy the last remnant of her freedom.

It was during this last struggle that the ferocious Marquis de Marignano, whom the Grand Duke Cosimo de' Medici had employed to reduce the citizens by famine, inhumanly destroyed the population of the Sienese Maremma, and carried desolation into the whole of that once fertile dis- Malaria inevitably followed this policy, and "those," says Sis- "who at the peace returned the inheritance of the victims of Marignano, soon fell themselves the victims of that disease." During the period of its freedom the territory of Siena was large and populous; 200,000 inhab. were found within its walls; it had 39 gates, of which all but 8 are now closed; the arts were encouraged, the city became the seat of a school of painting, and its commerce was so extensive as to excite the jealousy even of the Florentines.

Siena is now the chief city of one of the 5 Departments of Tuscany, the seat of an archbishop and of an university.

The *School of Painting of Siena* is so remarkable a feature in the history of the city, that it will be useful to give a brief notice of its character and its masters, in order that the works of art in its public gallery and churches may be more thoroughly appreciated. The prevailing characteristics of this school are deep religious feeling, and a peculiar beauty and tenderness of expression inspired by devotional enthusiasm, differing altogether from that style which classical study had introduced into the more northern schools of Italy. In antiquity the Sienese school is equal to that of Florence; there is no doubt that it exercised an important influence on the great masters of the 15th century. The patronage of the republic as early as the 13th encouraged if it did not create a society of artists, of which Oderico, who painted in 1213, and Guido in 1221, were the earliest. At the beginning of the 14th centy. Ugolino da Siena and Duccio di Buoninsegna flourished and were contemporaries of Giotto. The most remarkable among the early masters who followed was Simone Memmi, the friend of Petrarch, who dedicated to him two of his sonnets as the painter of the portrait of Laura. He died in 1344; among his scholars were his cousin Lippo Memmi, Pietro and Ambrogio Lorenzetti, and Berna da Siena. At a later period Andrea di Vanni, Taddeo di Bartolo, and Jacopo Pacchierotto were the principal artists of the school. The school of Siena afterwards declined, until the time of Sodoma, a follower of Leonardo da Vinci, whose merits were so great that he

as employed on the decorations of e Vatican and the Farnesina Palaces : Rome. Among his pupils were lichelangelo da Siena, Bartolommeo leroni, and the most eminent of all, leccafumi. The last names of note in he Siena school are those of Baldasare Peruzzi, and Marco da Siena, genelly considered as his pupil. The ubsequent history of the Sienese school resents no painters of great eminence, lthough the names of Salimbeni and Francesco Vanni occur during the later half of the 16th century.

The *Istituto delle Belle Arti* conains a most interesting collection of vorks by the early Sienese masters, arranged chronologically in 5 rooms, and a large miscellaneous collection in 3 others. The pictures of the old Sienese masters have been chiefly obtained from suppressed religious establishments, and from the Palazzo Pubblico of Siena. The most remarkable of them are: 1ST ROOM, 6, *Guido da Siena* (1221), Madonna and Child; 14, *Margaritone d' Arezzo*, Portrait of St. Francis, signed (1270); 15, *Maestro Gilio* (1257), and *Dietisalvi* (1264), Portrait of a Monk of S. Galgano, and of Ildrobrandino Pagliaresi; 18, *Duccio*, Madonna and Child, with 4 saints; 22, a very interesting *Tritico*, representing the Virgin and Child, with S. Peter and S. Paul; 42 to 49, *Ambrogio Lorenzetti*, a very curious series of pictures by this old painter of the middle of the 14th century, from different suppressed convents and churches; 63, *Nicolo di Segna* (1345), a painted Crucifix; 82, *Lippo Memmi*, a very beautiful picture of the Virgin and Child surrounded by angels and saints; 95, *Mino del Pellicciajo* (1362), a large picture of the Virgin and Saints. 2ND ROOM, 13, 14, *Spinello Aretino* (1400), Swoon of the Madonna, and Coronation of the Virgin; and 20 pictures of unknown authors. 3RD ROOM, 15th century, 1-6, an interesting series of authentic pictures by *Taddeo di Bartolo*; 19, 25, 68, and 70, *Sano di Pietro* (1460, 1480); 26, 30, *Matteo da Siena*, a very curious suite of this master; 32, *Francesco di Giorgio, the Birth of our Saviour, from the suppressed Con*vent of Monte Oliveto; 44, *Guiduccio*, 2 interesting small pictures presenting views of Siena, and executed for the municipality in 1484-1488. 4TH ROOM, 5 and 7, *Sano di Pietro*, sitting figure of S. Jerome, and Apparition of the Virgin to Calixtus III., with her address and the Pope's reply; 9, *Sodoma*, the magnificent fresco of Christ bound to the column, one of the finest productions of the second period of the Sienese school, formerly in the cloister of the Convent of San Francesco; 10, *Taddeo di Bartolo*; 11, 13, 17, and 29 to 31, pictures by *Sano di Pietro*; 26, 27, *Luca Signorelli*, 2 frescoes removed from the Petrucci palace. The 8 pilasters, and the frames of these frescoes, are fine specimens of wood-carving by *Antonio Barili*, by whom they were executed (in 1511) for a room in the palace of Pandolfo Petrucci. 5TH ROOM, 20, *Sano di Pietro*, the Almighty, painted in 1470 for the Directors of the Gabella; 35, *Taddeo Bartolo*, a *Tritico*, the Madonna, St. Francis, and 2 Angels. In the larger hall, called *the Sala dell' Esposizione*, 2, 3, *Sodoma*, frescoes removed from the suppressed Convent of Santa Croce; 17, *Vasari*, the Resurrection; 16 and 22, *Beccafumi*, the Fall of the Angels, and a *Tritico* representing the Trinity and Saints; 45, *Sodoma*, Judith. Here is also preserved the exquisite antique marble group of the Graces, found in excavating for the foundations of the cathedral in the 13th century. This group, which formerly stood in the Library of the Cathedral, and is one of the finest specimens of ancient sculpture, was copied by Canova, and was so much admired by Raphael that he made a sketch of it, which is still preserved in the Academy of Venice. It is also supposed to have suggested the picture of the Graces by Raphael, formerly in Sir Thomas Lawrence's collection. In a large room called *Stanza dei Quadri di diverse Scuole* are more than 100 pictures, of which the following are the most remarkable: 2, *Fra Bartolommeo*, the Magdalen; 24, *Palma Giovane*, the Bronze Serpent—this picture is signed and dated 1598; 34, *Breughel*, a Storm at Sea; 36, *Annibal Caracci*, a Madonna

and Child; 56, *Titian*, Christ at Emmaus; 64, *Sodoma*, an Adoration of the Magi; 65, *Pinturicchio*, a Holy Family; 77, 72, 79, 80, *Beccafumi*, St. Catherine receiving the Stigmata, and 3 smaller pictures forming a gradino from the Ch. of the Olivetani; 84, *Sodoma*, St. Catherine; 104, *Fra Bartolommeo*, Martyrdom of St. Catherine. In the large room of Casts from Ancient Statues are the 7 Original Cartoons by *Beccafumi*, copied in mosaic on the floor of the Duomo: they represent Moses on Mount Sinai, Moses breaking the Golden Calf, the Destruction of the Worshippers of the latter, Moses striking the Rock, Elias and Acabus, a shield supported by 2 angels, Moses breaking the Tables of the Law. There are some good specimens of wood-carving in the Istituto—a department of art for which Siena has been more celebrated than any other town in Italy, a superiority which it still maintains. This branch of art, which attained a great degree of perfection under the two Barilis in the 15th and 16th centuries, is continued at the present time by Giusti, some of whose productions were much admired and rewarded at the great London Exhibition in 1851, and whose studio, in the cloisters of the suppressed Convent of San Domenico, will be well worth a visit. (Bartolozzi and Ferri, intagliatori in legno, in the Via Garibaldi, near the rly. stat., are also good workers in the same branch of art.) The Italian parliament having voted a large sum to extend this institution, great alterations are now in progress.

The *Duomo* or Cathedral is situated on the highest point of the hill of Siena. A ch. is mentioned as occupying this site so far back as the year 1000. The earliest lists of artists for its restoration and decoration bear the dates 1229 and 1236. An enlargement was begun in 1087, and a new ch. consecrated by Pope Alexander III. in 1171. It is supposed to stand on the site of a temple of Minerva, occupied subsequently by an early Christian ch. dedicated to the Virgin of the Assumption. The present cathedral is only a portion (the transept) of a much vaster edifice, which was never completed; but the beautiful unfinished S. front and the gigantic nave and aisles may be still seen near the present ch., partly hidden by the stables and coach-houses attached to the modern palace of the sovereign; and the drawings made by the architect, Maestro Lando, still exist in the archives of the Duomo. Mr. Hope, speaking of the cathedral as it now stands, says, "The front was first completed about the middle of the 13th century by Giovanni da Siena; but not being approved of, was demolished, the nave lengthened, and the new front begun, in 1284, it is supposed, from the designs of Nicolò Pisano, and finished by Lorenzo Maitani, a native of Siena, in 1290; others suppose by Giovanni di Cecco, about 1380. It is inlaid with black, red, and white marble, relieved with other colours, painting, and gilding, and offers a bastard pointed style, or rather a jumble of different styles; the centre porch, as well as the entrances on either side, are round-headed, and the higher parts not rising insensibly out of the lower, but seeming stuck on these *après coup*; the pediments only like triangular screens or plates, placed before and unconnected with the roof." The façade is covered with ornaments and sculptures, among which are several animals symbolical of the cities which were allied to Siena at different periods. Over the door are busts of the 3 saints, Catherine, Bernardino, and Ansano, who were natives of the city. The most remarkable sculptures of this front are the Prophets and the 2 Angels by Jacopo della Quercia, which are amongst the earliest of his works. Many of these sculptures are being restored, or rather replaced by new ones, in which the character of the ancient workmanship is in a great measure lost. The columns of the great doorway are surmounted by lions, the emblems of Florence and Massa. *The Campanile* was built by the Bindomini; but its marble coating and other ornaments are by Agostino and Agnolo da Siena. One of the bells bears the date of 1148. The interior of the

:al exhibits but a small portion building as it was originally ɔd; as already stated, it was ɔd to have formed only the tran- ' a much more spacious temple, was carried on by Maestro until 1356, when the plague, committed great ravages at and other causes, led to its being ned. The pillars are clustered, capitals are ornamented with fo- ıd figures. The lower arches are 'cular, but those of the clerestory s windows are pointed. The lighted by a rich wheel-window, ıre is a similar one over the prin- ıtrance to the ch. Over the lower of the nave the frieze is orna- . with a series of heads in terra- of the popes down to Alexan- [. in alto-rilievo, among which ' Pope Zacharias has replaced st of Pope Joan, which had the tion, *Johannes VIII., Femina de* It was metamorphosed in 1600 grand-duke, at the suggestion, it of Clement VIII. Many of the ɔes are included in the series, in all similar collections, the · number of the likenesses are phal. The roof is painted blue, ıdded with gold stars, as also the with the stars enclosed in panels. o large columns of the door, sculp- n 1483, sustain an elegant tribune ɔur bas-reliefs, representing the ion, the Marriage of the Virgin, ing of her Body, and her Assump- The beautiful painted glass of the el-window was designed by Pie- l Vaga, and executed by Pastorini a, in 1549. The wheel-window at ɔosite extremity of the ch. is also eautiful, and more in the style 15th century. The cupola is ɜgular hexagon, with a row of ɔillars running round the inside. avement is unique and unri- as a work of art in its peculiar It has not the tessellation of ; it consists of 'a dark grey inlaid upon white, with lines of ; resembling niello. Amongst est of these works are Samson, Maccabæus, *Moses, the five kings Amorites taken in the cave of* Makkedah (Joshua x. 16), Solomon and Joshua, and Absalom hanging by his hair. The grandest compositions are those by *Beccafumi* (commenced after 1500), particularly the Sacrifice of Isaac, Adam and Eve after the Fall, and Moses on Mount Sinai, said to have been his latest work. 7 of the original cartoons from which Beccafumi executed them have been recently discovered, and are now preserved in the Istituto delle Belle Arti. The symbols of Siena and her allied cities—the Hermes Trismegistus offering the Pimandra to a Gentile and a Christian, Socrates and Crates climbing the Mountain of Virtue, the Wheel of Fortune, with the Four Philosophers in the angles, are among the most curious of these works, but their authors' names have not been handed down to our time. The mosaics of the Sibyls in the nave are from designs of Giuliano di Biagio, Vito di Marco, Antonio Federighi, and Urbano di Cortona, painters of the 15th century. The Erythræan Sibyl, the Seven Ages of Man, the figures of Religion, Faith, Hope, and Charity, are by *Antonio Federighi*, who also designed the Battle of Jephthah, executed by *Bastiano di Francesco*. In front of the entrance are mosaics on the floor representing the emblems of the several towns which were allied to Siena. The pavement of the choir was covered with boards about 2 centuries ago, in consequence of the injury it received from the constant tread of visitors. On great festivals this covering is removed, but at other times the custode who shows the library will raise the planks, to enable the visitor to inspect these curious works. In the choir the beautiful carvings of the stalls were begun in 1387 by *Francesco Tonghi*, by *Bartolino* of Siena, and *Benedetto* of Montepulciano, from the designs of *Maestro Riccio* (Bartolommeo Neroni), and completed in 1506 by the two Barilis, when the choir was removed from beneath the cupola to its present situation. The *Tarsia* work is by Fra Giovanni da Verona, and formerly belonged to the ch. of Monte Oliveto. The high altar is by Baldassare Peruzzi. The magnificent tabernacle in bronze,

the work of *Lorenzo di Pietro*, was completed in 1472, after a labour of 9 years. On the consoles are 8 angels in bronze, by *Beccafumi*. The octagonal pulpit of white marble, supported by a circle of 8 columns, with one in the centre, and 4 of which rest on lions playing with their cubs, is a remarkable work of *Nicolò da Pisa*, aided by his son Giovanni, and Arnolfo; it bears the date 1268; Christ on the Cross, and the Last Judgment, represented in two of its bas-reliefs, are perhaps the finest productions of that illustrious artist. On the pilasters of the cupola are fastened 2 poles of the *Carroccio* captured by the Sienese from the Florentines at the battle of Monte Aperto in 1260. On one of the neighbouring altars is still preserved the crucifix carried by the Sienese in that battle. In the chapels on each side before entering the choir are 2 portions of a painting by *Duccio di Buoninsegna*, which are extremely interesting in the history of art, and of the school of Siena in particular; on one of them is his name, and it was so highly prized at the period of its execution, that it was honoured with a public procession like the Madonna of Cimabue in the ch. of Sta. Maria Novella at Florence. The panel was originally painted on both sides, the picture having stood over the high altar of the cathedral, then situated under the cupola; but these have been separated, and are both attached to the walls of the chapels. One, in the chapel of the Holy Sacrament on the rt. of the choir, represents the principal events in the life of our Saviour, in 27 small compartments; and the other, in the opposite chapel of Sant' Ansano, the Madonna and Child, with several Saints and angels. Some notion may be formed of the estimation in which the fine arts were held at Siena at the period of Duccio (1311) from the circumstance that the artist received in payment for this painting less than 20*l.* of our money, whilst the materials provided for it, chiefly gold and ultramarine, raised its whole cost to 3000 golden florins—an enormous sum for the period. The paintings on the pyramid which stood over this picture and the predella are in the sacristry. The *Chapel of St. John the Baptist*, a circular building, was designed by *Giovanni di Stefano* in 1482; there are some bas-reliefs of the history of Adam and Eve by *Jacopo della Quercia* on the altar, and a good statue of St. John by *Donatello*, besides several works by Sienese sculptors of less eminence. In this chapel is preserved the Baptist's right arm, presented by Pius II. in 1464. The *Cappella del Voto*, or the *Chigi Chapel*, built by Alexander VII., is rich in lapis lazuli, marbles, and gilding. It contains a statue of St. Jerome and a Magdalen by *Bernini*, who is said to have transformed into the latter a statue of Andromeda; St. Catherine and St. Bernardino are by his pupils *Raggi* and *Ercole Ferrata*, who also executed the statue of the pope from Bernini's designs. The Visitation is a copy in mosaic of a picture by Carlo Maratta, and the St. Bernardino is by *Cav. Calabrese*. Opposite the Chigi Chapel is the room once called the Sala Piccolominea, but now the *Library*, decorated with 10 frescoes, illustrating different events in the life of Pius II. (Æneas Sylvius Piccolomini); outside is an 11th, representing his coronation. These works, which are particularly remarkable for the preservation of their colours, were painted as a commission from the latter pontiff when Cardinal, by *Pinturicchio*, assisted by the advice of Raphael, then in his 20th year, who furnished some of the designs, 2 of which are still preserved —one at Florence, the other in the Casa Baldeschi at Perugia. It is even believed that the whole of that nearest to the windows on the rt. hand, representing the journey of Pius II., when a young man, in the suite of Cardinal Capranica, to the Council of Basle, was designed by Raphael. The roof is covered with paintings of mythological subjects. The choir-books, 29 in number, which give the name of library to this apartment, contain some beautiful miniatures and wonderful illuminations by *Ansano di Pietro*, *Pellegrino* Rossini, Girolamo da Cremona, and others; one of the other volumes is illuminated by Liberale of Verona. The binding

of one of them (the Greek Gospels) is very delicately enamelled in the manner known as *cloisonné*. The collection was formerly much larger, but many of the duplicates were carried to Spain, having been presented to Charles V. Some modern monuments have been put up in this beautiful hall: one to a former governor, Giulio Bianchi, by *Tenerani*; another to Mascagni, the celebrated anatomist, by *Ricci*.

The monument of Bandino Bandini, in the ch., is remarkable for a statue of Christ rising from the dead, a Seraph, and 2 Angels, by *Michel Angelo* in his youth. There is also a bronze bas-relief on the floor of the ch. by *Donatello*, covering the grave of Giovanni Pecci, bishop of Grosseto. Of the 2 vases for holy water, one is in the Renaissance style, covered with mythological sculptures; the other an able work by *Jacopo della Quercia*. The *Sacristy* contains several small pictures by *Duccio*, which formed the Predella of the paintings in the chapels of Sant' Ansano and the Sacrament, and others by *Pietro Lorenzetti*, *Bartolo di Fredi*, *Taddeo di Bartolo*, &c.

The Cathedral is 289 Eng. ft. (89·29 metres) long; the greatest width in the transepts, 170 (51·36 met.); and the width of the nave and aisles, 80½ (24·51 met.).

Behind the cathedral, or rather under the choir, is the ancient *Baptistery*, now the ch. of St. John the Baptist. Its front is a much purer Gothic than the cathedral, and is attributed to a certain Giacomo del Pellicajo, for the design of which he received the large sum of 1 florin. It was finished in 1382: the floor bears the date of 1486. "Its pilasters are panelled in lozenges, alternately with quatrefoils, heads of St. John the Baptist, and lions' heads exquisitely beautiful. Its interior is very shallow, and to the E. of it a lofty flight of steps leads through a beautiful marble gate, in the pointed style, to the piazza of the duomo, which in the original design was intended as a lateral door into the great nave of the cathedral."—*Hope*. Among the beautiful ornaments of the Font, in gilt bronze, are the Baptism of the Saviour, and the St. John before Herod, by *Lorenzo Ghiberti*; the Banquet of Herod, and the St. Joachim, by *Donatello*; the Birth of St. John, and his Preaching in the Desert, by *Jacopo della Quercia*. The bas-reliefs in marble on the tabernacle are by *Lorenzo di Pietro*. The frescoes over the altar and on the roof are by Sienese painters of the 15th century; that over the altar, on the l., is supposed to have been painted by *Gentile da Fabriano*, and the St. Paul by *Beccafumi*.

Several of the churches (there are, including chapels of confraternities, upwards of 60) in Siena are remarkable for their paintings.

The Ch. of *S. Agostino*, finished by Vanvitelli in 1755, has a beautiful Nativity by *Sodoma*; in the Chigi chapel a fine Christ at the Cross surrounded by saints, by *Perugino*, for which he was paid 200 golden ducats; the Massacre of the Innocents, a celebrated picture, by *Matteo di Giovanni*, signed and dated 1482; a St. Jerome, by *Petruzzi*; Christ falling under the Cross, by *V. Salimbeni*; and the Baptism of Constantine, by *Francesco Vanni*; in the chapel of the Sacrament is a statue of Pius II., by *Dupré*, erected 1851 at the expense of the city. The adjoining Convent is now appropriated to the use of the Tolomei college, under the direction of the Fathers of the Scuole Pie, one of the most celebrated educational establishments in Italy.

The conventual ch. of the *Carmine* is remarkable for its steeple and cloisters, by Baldassare Peruzzi. The Madonna throned, in the choir, is by *Bernardino Fungai*, 1512; the St. Michael by *Beccafumi*; the Martyrdom of St. Bartholomew by *Casolani*; the Nativity was begun by Riccio, and finished by *A. Salimbeni*. In the court of the convent is a deep well, called the Pozzo di Diana, which was believed to communicate with the fabulous mine of Diana, ridiculed by Dante (Purgat. xiii.).

The Ch. of *La Concezzione*, more generally known as the *Chiesa dei Servi*, a fine building, completed from the designs of Baldassare Peruzzi, has a Coronation of the Virgin, by Fungai; 2 Annunciations, by Francesco Vanni;

[illegible]

[illegible] *Madonna* by *Matteo di Siena*, [illegible] In other chapels are a Madonna [illegible] by *Giovanni da Pisa*, 1521; a Crucifixion, by *Andrea Bonaiuti*; St. Peter Martyr, by *A. Bonaiuti*; the Annunciation of the Shepherds, by *Luca Signorelli*; the Nativity of the Virgin, by *Cecchino*. At the E. end of the ch., in the chapel of St. Catherine, where the head of that saint is preserved, is the fine picture of St. Catherine fainting in the arms of two nuns at the apparition of the Saviour, by *Sodoma*; on the other St. Catherine in ecstasy, and the Almighty, with the Madonna and Child, attended by angels, appearing to her. The Altar Tabernacle is by Vecchietta; the Decorations by *Francesco Vanni*. The marble *Ciborium* on the high altar and the two Angels are attributed to *Michael Angelo*. Over the door leading to the chapel called *delle Volte*, at the N.E. extremity of the ch., is a painted Crucifix, attributed to *Giotto*, but more probably by *Dino di Pietro*, and over the altar in it the portrait of St. Catherine of Siena, by *A. Vanni*, a painter who lived in her time.

Ch. of San Francesco, now dismantled, fine and very spacious church, built [illegible] Tempio. [illegible] marble is a [illegible] Cathedral.

Not far from the Ch. of S. Francesco is the Oratorio of San Bernardino, which contains 5 of Pentoni's finest frescos—one of saints, the other 4 representing the Annunciation, the Coronation, the Visitation of St. Elizabeth, and Presentation of the Virgin in the Temple; the Marriage by *Pacchierotto*; the Marriage of the Virgin, and the Death of the Madonna, by *M. Beccafumi*; all in the upper ch. In the lower one are several subjects relative to the life of S. Bernardino, by *Manetti*, *V. Salimbeni*, &c.

The Ch. of *Fonte Giusta*, near the Porta Camollia, built in commemoration of the victory of Sienese over Florentines in 1482, contains the celebrated picture by *Baldassare Peruzzi*, representing the Sibyl announcing to Augustus the birth of Christ, a noble painting, justly regarded as the masterpiece of that artist. The Sibyl is a sublime and expressive figure. So highly was this picture admired by Lanzi, that he says Peruzzi "gave it so divine an enthusiasm, that Raphael treating the same subject, as well as Guido and Guercino, whose sibyls are so often met with, probably never surpassed it." The other paintings in this ch. worth notice are—1st chapel on rt.,

the Visitation, by *Anselmi*; a Coronation of the Virgin, by *Fungai*. The marble tabernacle on the high altar, sculptured in 1517 by *Marrina*, is an elaborate work. Among the *ex-voto* offerings preserved in this church are a sword, a small wooden shield bound with iron, and a large bone of a whale, said to have been dedicated to the Madonna of Fonte Giusta by Columbus on his return from the discovery of America.

Ch. of *San Giorgio* contains the tomb of Francesco Vanni, the painter. The tower has 38 windows, said to allude to the 38 companies which fought at the battle of Monte Aperto.

Ch. of *San Martino*, a handsome ch. with a front built by Giovanni Fontana in the 17th century, contains the Circumcision, by *Guido*, in 2nd chapel on rt.; the Martyrdom of St. Bartholomew, by *Guercino*, in the 3rd, for which he was partly paid in *peluzzo*, or plush, for the manufacture of which Siena was then celebrated. The picture of the Victory of the Sienese at the Porta Camollia in 1526 is by *Lorenzo Cini*. There are some statues in terra-cotta, in the chapel of the Crucifix, attributed to *Jacopo della Quercia*, which of late years have been painted over. The ornamented high altar is by *Marrina*.

The ch. of the *Osservanti* contains in the 2nd chapel on l. one of the finest works of Luca della Robbia, a Coronation of the Virgin; on the vault are 2 roundels, and on either side of the altar full-length figures by the same sculptor; on the altar-screen are two good busts of SS. Bernardino and Francis, and 3 figures attributed to Beccafumi.

San Quirico, in the highest part of the town, supposed to occupy the site of a Temple of Romulus, has two good works by *Francesco Vanni*, the Flight out of Egypt, and an Ecce Homo. The Deposition, by *Casolani*, and the Angel with the Virgin at the Sepulchre, by *Salimbeni*, are also worthy of notice.

Ch. of *Santo Spirito*, with a noble doorway by Baldassare Peruzzi, has some good paintings: in the Cappella degli Spagnuoli on rt., the Madonna throned, with Saints, by *Sodoma*; a St. George and St. Sebastian by the same painter; four subjects from the life of S. Hyacinthus, by *Salimbeni*; the Coronation of the Virgin, by *Pacchierotto*; S. Hyacinthus, by *Francesco Vanni*; and a fresco, in the cloister, of the Crucifixion, with the Madonna, St. John, and the Magdalen, by 2 pupils of *Fra Bartolommeo*.

The ch. of the *Confraternità della Trinità* is remarkable for its fine ceiling by *Ventura Salimbeni*; a Madonna by *Matteo di Giovanni*; and the Victory of Clovis over Alaric, by *Raffaelle Vanni*.

Of the numerous *Oratories*, the most interesting are those occupying the house of St. Catherine of Siena, near the *Fontebranda*, and the ancient *fullonica*, in the lower story, of her father, who was a dyer and fuller. In the latter are St. Catherine receiving the Stigmata, by *Sodoma*; her Pilgrimage to the tomb of St. Agnes of Montepulciano, the finest work of *Pacchierotto*; and her pursuit by the Florentines, by *Ventura Salimbeni*. In the house are representations of various miraculous events in the life of the Saint, by *Vanni*, *Serri*, *Nasini*, &c., and the Miraculous Crucifix, by *Giunta da Pisa*, from which, according to the Church legend, she received the Stigmata.

The *Palazzo Pubblico*, with its lofty tower *Della Mangia*, stands in the Piazza del Campo, now Vittorio Emmanuele, a large semicircular space more resembling the form of an escalop-shell than any other to which it has been compared. Its entire circuit is said to be 1000 feet: it slopes like an ancient theatre for public games. It is difficult to imagine anything more perfectly in accordance with the idea of republican greatness than the aspect and shape of this forum; it was the scene of many popular tumults during the middle ages, and derives its name, "del campo," from the passage of Dante:—

> "Quando vivea più glorioso, disse,
> Liberamente nel Campo di Siena,
> Ogni vergogna deposta, s' affisse."
>
> *Purg.* xi.

> "His glory at the highest—he replied,
> Free in Siena's market-place he stood,
> Throwing all fear of ridicule aside."
>
> Wright's Trans.

It is now the site of the vegetable,

fish, and game market, the scene of the annual horse-races, called the Palio, which take place on the 15th August, contested by the several wards of the city with a spirit of rivalry which recalls the factions of ancient Rome. The *Loggia di San Paolo*, built in 1417 by the merchants of the city, and now the *Casino de' Nobili*, has its principal front in a neighbouring street; here sat what was in the Middle Ages considered as the most impartial commercial tribunal in Italy; its laws were recognised by nearly all the other republics, by which its decisions were considered binding. The marble seat was designed by *B. Peruzzi*. The statues of St. Peter and St. Paul are by *Vecchietta*; the S. Crescentius and S. Ansano, warrior saints, by *Antonio Federighi*.

The Palazzo Pubblico, anciently *della Republica*, was begun in 1295 and finished in 1309, from the designs of Agostino and Agnolo da Siena; it is now converted into public offices, courts of law, and prisons. The chapel dedicated to the Virgin was built to commemorate the cessation of the plague of 1348, which carried off 80,000 persons. The halls of the ancient *Tribunale di Biccherna*, instituted for the management of the taxes and civil affairs of the republic, contain numerous paintings of the Sienese school: among these are the Madonna with Saints by *Sodoma*; and the Coronation of the Virgin by *Pietro Lorenzetti*, in 1345. The ceiling is painted chiefly by *Petrazzi*; the principal subjects are the Coronation of Pius II., the Donation of Radicofani by the same pope, and the privileges conferred by him on his adopted city. The *Sala dei Nove* or *della Pace*, now used as a repository of the public archives (*Archivio diplomatico*), is covered with frescoes by *Ambrogio Lorenzetti* (1337), illustrating the results of good and bad government, and one of the most important works of the age; they are now much deteriorated. The *Sala del gran Consiglio*, also called *della Balestra*, and *del Mappamondo*, contains the immense fresco, by *Simone Memmi* (1321), of the Madonna and Child under a baldacchino, the poles of which are held by the apostles and patron saints of the city. The fresco in chiaroscuro, representing Guidoriccio da Fogliano at the assault of Monte Massi, is attributed to *Simone Memmi*, and is curious for the great variety of military engines introduced. The S. Ansano, S. Victor, and S. Bernardino Tolomei, are by *Sodoma*; the SS. Bernardino and Catherine on the piers, by *Sano di Pietro* and *Vecchiatta*, in 1461. The adjoining chapel is covered with frescoes illustrating the history of the Virgin, by *Taddeo di Bartolo*; the altarpiece of the Holy Family and S. Calixtus is by *Sodoma*. The vestibule has a curious gallery of portraits of illustrious personages, republicans and others, among whom Cicero, Cato, heathen gods and warriors, are found ranged with Judas Maccabæus and St. Ambrose; they are also by *Taddeo di Bartolo* (1414). In the *Sala del Consistoro*, the roof, painted by *Beccafumi*, for which he was paid 500 ducats in 1535, and so much admired, especially the Giustizia, by Vasari and Lanzi, represents the burning of the enemies of Rome; it has been injured by modern restoration: the walls are hung with portraits of 8 popes and 39 cardinals, natives of the city. The paintings of *Spinello Aretino* (1407), in the *Sala dei Priori*, or *della Balia*, are remarkable; representing events in the conflict between Frederick Barbarossa and Alexander III., from their first election to the triumph of the pope over the emperor, and their final reconciliation: the date of these paintings is 1480. This chamber contains also a beautiful casket. Several of the paintings by the early Sienese masters which were preserved here have been removed to the Istituto delle Belle Arti.

The *Archives*, a portion of which were carried off by the French and restored in 1815, now removed to the Palazzo Piccolomini, or Governativo, contain a valuable collection of state papers during the republican times, some of which are illustrated with miniatures. Amongst the latter is worthy of particular notice one of singular beauty for the miniature frontispiece of the Assumption, with St. Thomas kneeling

before the Virgin, painted by *Nicolo di Ser Sozzo* or *Sezzi Tegliacci*, in 1334. The MS. to which it belongs is known as the *Caleffo dell' Assunta*, and consists of a register or inventory of the lands and castles belonging to the Republic in the 12th, 13th, and 14th centuries.

The council-chamber (*Sala del Gran Consiglio*) was converted into a theatre, from the designs of *Bibiena*, in 1753: operas are occasionally performed here. The tower, called *della Mangia*, begun in 1325, is said to have been greatly admired by Leonardo da Vinci, who came here to examine its construction in 1502.

The *Fountain*, in the Piazza del Campo, called the *Fonte Gaja*, from the joy caused by the arrival of water in the interior of the city in 1343, gave the epithet "della Fonte" to *Jacopo della Quercia*, who executed (1412-1419) the marble bas-reliefs, representing various subjects of Scripture history: it has been judiciously restored after the original model by a native sculptor, Sig. Sarocchi. The subterranean aqueducts which supply it with water are 15 m. in length. It is related that Charles V., when he examined them, declared that Siena was more admirable below than above ground.

Among the many events which have taken place in this piazza, the summary punishment of the Emperor Charles IV. for his attempt to seize the signoria in 1369 is not the least remarkable. The people, on the first manifestation of his design, broke into the palace in which he lodged, disarmed his followers, and left him alone in this square, "addressing himself in turn to the armed troops which closed the entrance of every street, and which, immoveable and silent, remained insensible to all his entreaties. It was not till he began to suffer from hunger that his equipages were restored to him. and he was permitted to leave the town."

The *Palaces* of Siena are more remarkable as examples of domestic architecture than for the works of art which they contain. They present that peculiar style which *marks all the works of Agostino and Agnolo, the two great architects of the republic.* A few of these have small galleries of paintings by the native school, but they contain the works of few masters who may not be better studied in the gallery and churches already described.

The *Palazzo del Magnifico*, with the fine bronze ornaments and rings on the outer wall, cast by Cozzarelli, who gave the design for the palace, was erected in 1504 by Pandolfo Petrucci, the Ruler or Tyrant of Siena, called Il Magnifico; the few frescoes by Luca Signorelli that remained unsold, and the fine wood carvings by Barili, have been removed to the Istituto delle Belle Arti. The *Palazzo Saracini* has a collection of paintings by the Sienese masters, the most interesting of which is a Christ in the Garden by *Sodoma*. The *Palazzo Buonsignori* is a fine example in the Pointed style, with a terra-cotta front; as we now see it, it was restored in 1848; it dates from the 14th centy., and belonged originally to the Tegliaccis. The *Palazzo Piccolomini*, now the Palazzo Governativo, one of the finest in the city, was built by Pius II. from designs of *Francesco di Giorgio*: in it are 2 halls painted by *Bernhard von Orley*, a favourite pupil of Raphael. Near it is the elegant *Loggia del Papa* by the same architect, also erected by Pius II. in 1464 —"gentilibus suis,"—as the inscription over it states. The *Palazzo Pannilini*, from the designs of Maestro Riccio, contains some mythological subjects by Beccafumi and Baldassare Peruzzi. The *Palazzo Tolomei* is a good specimen of the domestic architecture of the early part of the 13th century, having been built by Il Tozzo in 1205. It has, however, undergone subsequent alterations. The *House of Beccafumi*, a small brick building erected by himself, is interesting among the other records of the Sienese school: it is in the street still called "dei Maestri," from the number of artists who occupied it during the flourishing times of the republic.

Near the Piccolomini Palace is the *Fonte di Follonica*, begun in 1249, and presented to the city by the native architect Francesco di Giorgio in 1489. The ancient Gothic Fonte Branda, at

[illegible]

[illegible]

The [illegible] College of [illegible] from [illegible] the number of students exceeds [illegible]. In the [illegible] the name of the [illegible] Accademia [illegible] remarkable for its [illegible] professors teaching and [illegible] by Caterina [illegible] originally in the [illegible] of [illegible].

The *Library*, occupies the great hall of the Accademia degli Intronati, one of the oldest in Europe. This academy was one of the most famous among the 16 for which Siena was remarkable in the 16th and 17th centuries. Indeed, so great was the passion of the citizens for academies, that one for females, called Delle Assicurate, was founded in 1654 by the Grand Duchess Vittoria. The library contains about 30,000 vols. and 5000 MSS. The most ancient of the latter are the Greek Gospels of the 9th or 10th century, with miniatures, originally in the Imperial Chapel at Constantinople, and purchased at Venice on the fall of the Greek empire for the great hospital of this city; it is magnificently bound, with silver backs, with figures of the apostles in relief. An Italian prose translation of the 'Æneid,' of the 13th century, is curious as one of the earliest examples of an Italian version of the classics; the 'Ordo Officiorum Ecclesiæ Senensis,' written in 1215 by a certain canon *Oderigo*; a copy of 'Devotional Hours,' with fine miniatures; the 'Petroni Breviarium,' handsomely illuminated by *Ansano di Pietro*, and beautifully bound, &c. &c.

The manuscript notes of Francesco di Giorgio on architecture and engineering, illustrated with drawings, are interesting curious. The engineer will find them full of ingenious suggestions, many of which were adopted at a later period in military works by Pietro Navarra and others, who appropriated the merit of their discovery. Two objects of even higher interest are the portraits of the two wings of Sassoferrato, Bernardino and Giuliano di Sangallo. Among the autograph letters preserved here are those of St. Catherine of Siena, Machiavelli, and Sienus, a native of this city.

The *Istituto Tolomei*, founded in 1816 for the education of the sons of the Sienese nobility, has become of late years one of the first scholastic institutions in Italy. Originally confided to the Jesuits, it has passed to the management of the *Fathers* of the Scuole Pie, and has acquired a well-merited celebrity: it contains about 100 interior pupils, each paying about 40*l.* a year, for which they receive an excellent classical education, the elements of the natural and physical sciences, &c.: the greatest care and attention is paid to the boys, and every kind of rational amusement afforded to them. Situated as Siena is, in the part of Italy where its beautiful language is spoken in greatest purity, young men are sent to the Collegio Tolomei from every part of the peninsula. The original rule that none but patricians could be admitted is no longer rigorously adhered to, although the great proportion of the inmates still belong to noble families.

The *Great Hospital* (Spedale di Sta. Maria della Scala), opposite the Cathedral, a spacious Gothic building, is one of the most ancient hospitals in Europe; it was founded by Fra Sorore, a monk of the order of St. Augustin, in 1332, and completed in 1489. It contains upwards of 300 beds, and has of late years derived great honour from the anatomical labours of Mascagni, one of its most distinguished professors. The Church attached to it dated from the 13th century, but, as we now see it, from the middle of the 15th; in it are paintings by Seb. Conca, *Ciro Ferri*, Morandi, &c.; and in the vestibule

a Visitation, by *Beccafumi*. The large painting in the tribune, of the Pool of Bethesda, is by *Sebastian Conca*; the bas-relief of the dead Christ by *Giuseppe Mazzuola* of Volterra, a sculptor of the last century; the bronze statue of the Saviour at the altar, by *Lorenzo di Pietro* (1476). In the hall or ward called of the *Pellegrinajo*, for the use of pilgrims on their way to Rome, are also 8 remarkable frescoes, 6 of which are by *Domenico di Bartolo*. Amongst the subjects of them are several saints and patriarchs; the Life of the Beato Agostino Novello; the Indulgences granted to the Hospital by Celestin III.; the Marriage of the young Maidens of Siena; acts of Charity towards the Sick and Infirm; and in the ward of S. Pietro, a painting, by *Domenico di Bartolo*, of the Virgin covering with her mantle the town and citizens of Siena: also several frescoes by *Lorenzo di Pietro* (*Vecchietta*), recently recovered from whitewash, much damaged, and some destroyed. Amongst the subjects visible are the Angel appearing to Zacharias in the Temple, the Nativity, the Baptism of Christ, the Crucifixion, the Entombment, the Resurrection; on the vault is Christ in glory, the 4 Latin Doctors, and the Evangelists, 2 figures from the latter being lost; and in the women's ward a handsome Crucifix, attributed to *Taddeo di Bartolo*. Some early frescoes, probably by Fungai, were discovered on removing the whitewash in another of the wards in May 1855.

Many of the *Gates* of Siena are worthy of notice. The most interesting are the *Porta Camollia*, on the road to Florence; the Porta S. Viene; and the Porta Romana. The *P. San Viene*, more generally called *Pispini*, takes its name from the exclamations of the people during the solemn entry of the body of St. Ansanus, which was welcomed by a public procession of the citizens shouting "Il santo *viene!*" The gate was built by Moccio in 1326, and was ornamented in 1531 with a Nativity by *Sodoma*, who introduced his own portrait as a bearded figure. The fine circular lunette of the *city wall outside* this *gate was erected from the* designs of B. Peruzzi, unfortunately much spoilt by recent restorations. The *Porta Romana*, erected in 1327 by Agostino and Agnolo, is an interesting specimen of those architects; like that of San Viene, it has also its painting—the Coronation of the Virgin, by *Sano di Pietro* (1459). The *Porta di San Lorenzo* is close to the rly. stat.

The *Citadel* of Siena was built by Cosimo I. in the form of a square with 4 bastions; it is at the N. extremity of the town.

The *Lizza*, which adjoins the Citadel celebrated by Alfieri for its "fresco ventolino," occupies the site of a fortress erected by Charles V. in 1551, and destroyed by the citizens soon afterwards; it is ornamented with statues, and is the favourite promenade of the inhabitants.

The great festival of Siena is that in honour of St. Catherine. This popular saint was the daughter of a dyer; she was born in 1347, and took the vows when only eight years of age. Her revelations and miracles gained her so high a repute, that she succeeded in inducing Gregory XI. to remove to Rome the Holy See from Avignon after it had been fixed there for seventy years. She died in 1380, and was canonised in 1461. Another saint of Siena, San Bernardino, was born in 1380; he joined the Order of St. Francis, by which he was sent on a mission to the Holy Land. On his return he founded 300 monasteries, and died in 1444.

In the neighbourhood of Siena, beyond the Porta Ovile, is the large Franciscan Convent of *L'Osservanza*, erected in 1423 by San Bernardino, and rebuilt, from the designs of Giacomo Cozzarelli, in 1485, by Pandolfo Petrucci, the Ruler of Siena, cited by Machiavelli as one of the best types of an usurper. He died in 1512, and was buried here; his grave is marked by a simple inscription on the pavement; the tomb of Celia Petrucci, in the crypt, is by a pupil of B. Peruzzi. The church also contains some good works by *Luca della Robbia*, in terra-cotta, representing the Annunciation, the Nativity, and Assumption of the Virgin, and several pictures of early

[illegible] manner: at Arezzo [illegible] Virgin with St. Antonio [illegible] by Duccio [illegible]; the Virgin with the same saints by Sano di Pietro, &c. The pictures in the sacristy were executed by [illegible].

About 3 m. from Siena is the Castle of Belcaro, occupied in the history of the mediæval city of Siena by Cosimo I. in 1554, when it was the head-quarters of the Marquis di Marignano. The ramparts still show several cannon-balls imbedded in the walls. During the 14th century Belcaro was chosen by St. Catherine as the site of a convent; in the 16th became more famous as the residence of Crescenzio Turamini, the rich banker of Siena. Unlike his fellow-citizen Buonsignori, who emigrated to France to found the "Bank of the Great Table," or his vain contemporary Agostino Chigi, who ordered the silver plate used at the banquet he gave to Leo X. at the Farnesina Palace to be thrown into the Tiber as it was removed from table, Turamini devoted his wealth to the encouragement of native art, and employed *Baldassare Peruzzi* to decorate Belcaro. The loggia was entirely covered with his frescoes; they were unfortunately defaced in the last century, but the whitewash has lately been removed, and several of the subjects are now restored. The chapel was entirely built by this great artist; its roof was ornamented by him with the most delicate frescoes, showing that in fancy and in grace he had derived no common inspiration from the works of Raphael, of whom he professed to be an imitator. The vestibule of the villa presents, however, on its ceiling a still more celebrated work, the great fresco of the Judgment of Paris, considered by Lanzi to be one of those in which Peruzzi most closely approached to Raphael. It is now believed to have been painted from Raphael's designs, judging from an engraving by Marc Antonio, professing to be from a drawing by Raphael.

The manners and language of the *Sienese* remain to be noticed. The epithet which Dante fixed upon the Siena in more than one passage has probably tended to give a notoriety, if not a reputation, to their national vanity, which prompts it to adopt the feeling—

> "Ella [illegible] or in [illegible]
> [illegible] s this name is Siena?
> [illegible] Francesca a [illegible]"
>
> *Inf.* xxix.

> "Then is the hard I said: 'Now half as vain
> Was ever race as these Sienese!'
> Not even the French themselves, I do maintain."
>
> *Wright's Trans.*

The pronunciation and accent of the Sienese are celebrated for their purity, and the Tuscan dialect is spoken there without that guttural harshness or those strong aspirates which are so disagreeable at Florence. Perhaps, however, in spite of the claims of Siena, the more an English traveller becomes acquainted with Italy, the more will he be disposed to assent to the saying,

"Lingua Toscana in bocca *Romana*."

Siena is one of the places selected as a summer residence by English visitors who pass that season in Italy: it is free from mosquitoes, and its climate is considered healthy. The inhabitants boast, as a proof of this, that they escaped the several visitations of the cholera. "Siena," says Sir James Clark, "affords a healthy summer residence for persons who are not very liable to suffer from rapid changes of temperature, which often occur here during the summer, owing to the high and exposed situation of the place. Siena is considerably cooler in the summer, and much colder in the winter, than Naples, Rome, Pisa, or Nice. The annual mean temperature is 55°·60, being 6° less than Naples, and only about 5° more than London; but this arises from the coldness of its winter, which is only 1°·38 warmer than that of London. Its summer temperature is about the same as that of Capo di Monte at Naples, but 3° warmer than that of the baths of Lucca. Its daily range of temperature is very great. It is dry and cool, from its great elevation (1330 feet above the sea), and altogether a safe summer residence. For persons disposed to, or labouring under pulmonary affections, however, Siena is an unfavourable

climate at all seasons. For nervous, relaxed people it forms a better summer retreat than either Naples or even the baths of Lucca."

There are several excellent roads from Siena: to Arezzo by Monte di San Savino (Rte. 84), 42 m.; to Chiusi by Asciano and Montepulciano, 48 m.; to Grosseto and the Tuscan Maremma, 52 m. (Rte. 81A).

The railway to the Val di Chiana joins the Ancona and Roman line at Orte. There are daily conveyances from the rly. stat. at Chiusi for Città della Pieve and Perugia; from those of Lucignano and Asinalunga for Arezzo and Cortona; and from that of Orvieto to Viterbo and Rome.

A diligence runs three times a week between Siena and Grosseto in 15 hrs.

SIENA TO ROME.

	MILES.
Siena to Monterone / Monterone to Torrenieri	34
Torrenieri to Poderina	8
Poderina to Ricorsi	8
Ricorsi to Radicofani	8
Radicofani to Ponte Centino	8
P. Centino to Acquapendente	8
Acquapendente to S. Lorenzo	6
S. Lorenzo to Bolsena	8
Bolsena to Montefiascone	8
Montefiascone to Viterbo	8
Viterbo to L'Imposta	8
L'Imposta to Ronciglione	8
Ronciglione to Monterosi	8
Monterosi to Baccano	8
Baccano to La Storta	8
La Storta to Rome	10
Total from Siena (Roman m.)	154

Since the opening of the railways towards Rome, all the stations for post-horses have been suppressed, so that this route can only now be travelled by vetturini. Most of the inns have been closed; the few that remain being very indifferent.

The road from Siena to the late Papal frontier passes over one of the most barren districts in the whole of Italy; its bare clay hills are generally destitute of trees, and the entire country, as far *as the eye can* reach, is *dreary and desolate beyond* description. *On leaving Siena the* road descends into the valley of the Arbia, and follows its rt. bank for nearly 2 stages. Nothing can be more dismal than the look of the bleak region extending to the E., contrasting with the distant green and wooded hills of the Montagnuola of Siena in the opposite direction.

The first 2 stages of this route as far as Torrenieri (55 kil. = 34 m.) can now be performed by rly., passing by Asciano, 21 m.; S. Giovanni d'Asso, 8 m.; Torrenieri, 5 = 34 m.

8 m. *Monterone.*

The Arbia and the Ombrone are crossed shortly before reaching

Buonconvento, surrounded by ancien walls, situated on the Arbia, near its junction with the Ombrone, in a fertile and well-cultivated valley, presenting a singular contrast with the barren clay hills by which it is surrounded. (There are two *Inns* here, the Cavallo Inglese and the Europa; neither very comfortable.) The ancient castle of Buonconvento is infamous in Italian history as the scene of the death of the Emperor Henry VII. The emperor was on his way to Rome, in order to give battle to the Guelph party under Robert of Naples, when he stopped here to celebrate the feast of St. Bartholomew, August 24, 1313. He received the communion from the hands of a Dominican monk of Montepulciano, and expired in a few hours. "It was said," says Sismondi, "that the monk had mixed the juice of napel in the consecrated cup; it was said also that Henry was already attacked by a malady which he concealed—a carbuncle had manifested itself below the knee, and a cold bath, which he took to calm the burning irritation, perhaps occasioned his sudden and unexpected death." The contemporary writers nearly all agree in ascribing the event to poison, but recent critics appear inclined to regard it as a fiction of the Ghibellines, who found the people too willing to believe it.

[From Buonconvento, a road of 7 m. leads up the valley of the Ombrone to the Benedictine monastery of Monte *Oliveto Maggiore*. This once important

monastery was founded early in the 14th cent. by Giovanni Tolomei, a Sienese noble and doctor of law at the University of that city, who being visited by a pestilent sickness and having received a miraculous cure, devoted himself to a life of religion and retiring later with two friends, built a hut of clay, in which they lived. With the Pope's sanction, the Bishop of Arezzo bestowed on him a white habit in recognition of the establishment of a new religious order, known afterwards as the Olivetan; he also exchanged his baptismal name for that of Bernardo. The brotherhood was devoted to a life of labour and acts of charity. On the site of a dream or vision of Bernardo a silver staircase reaching from earth to heaven, a ch. was built, which became the parent nucleus of the present pile. The revenues of the new order were increased by gifts of the Piccolomini family as well as others. Bernardo, after seeing nine cloisters of his order established, died of the plague at Siena, whither he had gone to assist the sufferers in 1348. It is probable also, that his two friends died at the same time; for in a nameless grave between the ch. and cloisters, at the end of the last century, were discovered three skeletons, which were supposed to be those of Bernardo and the two friends, Patrizio and Ambrogio, who had joined him in the religious life.

This vast structure, with its towered gateway and lofty walls, rather resembles some mediæval fortress than the retreat of a religious brotherhood; the dark cypresses and deserted grounds by which it is surrounded adding to its impressiveness. The Emperor Charles V., on his return from his campaign in Africa, was entertained here with 2500 soldiers and attendants. Pope Pius II. was also once a visitor at this place, of which he gives a graphic description in his curious book called the 'Commentaria.' The exterior of the ch. is of the early part of the 15th cent. It has a graceful tower and spire, a Gothic portal, a wheel window and terra cotta ornamentation on a red brick façade. The interior has been modernized, a part of the building the refectory having been added in 1772. It is thought that important wall paintings may have been overlaid with stucco at that time, as in one part above the stair, a picture of 3 figures, probably those of Bernardo and his friends, has been discovered beneath the plaster. The tarsia work upon the stalls is of a very fine order. It was the work of a lay brother, Giovanni di Verona about 1503, who, Vasari tells us, assisted Raphael in decorating the Vatican. In the old refectory is a picture of the Last Supper, of the Sienese school, of the latter part of the 14th cent., which had been in part destroyed to give place to a more modern picture of Belshazzar's Feast. In the Sala del Consiglio there is a picture by *Bazzi*, repainted by his pupil Riccio. Some of the illuminated choir-books once belonging to the convent are now at the cathedral at Chiusi. Its valuable manuscripts and library have been irretrievably dispersed. There is a chapel in the garden on the site of Bernardo's cell which contains his statue. In another chapel is a fine fresco of the Assumption, with several saints in the lower part of the picture, ascribed to *Pinturicchio* or *Perugino*. It is, however, in the principal cloister, which encloses a plot of garden, that the most valuable art treasures are to be found. These consist of a series of fine paintings by *Bazzi* (or *Razzi*), called *Il Sodoma*, and *Luca Signorelli*. Although those of the latter cannot rank in importance with the noble epics of Orvieto, either in subject or treatment, they yet mark the vigorous master and accomplished painter. They are those on the right of the entrance to the cloister. The first space is occupied by a painting by *Bazzi* completed in 1505. Those of *Signorelli* (beginning at the next compartment), representing scenes in the life of St. Benedict, are as follow: 1. Totila presents himself to the saint, who shakes hands with him. 2. Totila's equerry presents himself before St. Benedict, in the character of his master, but is at once discovered by

St. Benedict, and rises in amazement. 3. A youth, making a pilgrimage to Monte Cassino, is waylaid by the Devil, who endeavours to distract him from his purpose. On the l. St. Benedict reproves the youth. 4. Two monks eating in a private house contrary to rule, are miraculously discovered by St. Benedict. 5. A monk precipitated from the walls of the convent by the Devil, is restored to life by St. Benedict. 6. The Devil sits upon a stone which covers an idol which some monks are vainly endeavouring to raise with levers. St. Benedict exorcises the Devil. 7. St. Benedict preaching to the people of Monte Cassino, attended by two monks, one of whom holds an hour-glass. Other monks pull down the temple of Apollo which once occupied the site of Monte Cassino. 8. A youth killed by the fall of Monte Cassino, of which fiends are throwing down the walls, is restored to life by St. Benedict. The next compartment has been almost destroyed by the cutting through of a doorway. The last on this side is by Riccio. The rest of the paintings in this cloister are by Bazzi. Vasari says that, whilst painting them, he complained of the low rate of payment; but on receiving an advance, executed the last 3 pictures in a more careful manner. Their subjects are St. Benedict when a boy parting from his father and mother; Maurus and Placidius, 2 noble youths (eventually saints), presented to St. Benedict for tuition, and the burning of Monte Cassino by the Goths. Many of these paintings have suffered considerably from the ravages of time, and the want of care in their preservation.]

The Pereta and the Serlate torrents are crossed between Buonconvento and Torrenieri. The road is a continuous and wearisome ascent; on a hill, 5 m. on the rt., is seen the town of Montalcino, celebrated for its wines.

12 m. *Torrenieri* Stat. Beyond this station the Asso and the Tuoma are crossed. Another steep ascent over bare hills brings us to *San Quirico*, where a road *on the left branches off to Pienza* (6 m.), the birthplace of Pius II. (Æneas Sylvius), and of his nephew Pius III., who built the immense Piccolomini palace in the town. [An interesting excursion may be made from San Quirico to Montepulciano and Chiusi (25 m.), both Etruscan cities of high antiquity, whence a good road leads through Città della Pieve to Orvieto (32½ m.), and thence to Montefiascone (18 m.).—(See Rte. 97.)] San Quirico has a small *Inn*, the Aquila Nera, clean and good of its kind. The Lombardo-Gothic ch., the Piccolomini palace, and the old square tower, supposed to be of Roman origin, are the only objects of interest in the town.

1 *La Poderina*, near the river Orcia. 3 m. beyond it is the *osteria of La Scala*. Numerous torrents flow down from the flanks of Mont' Amiata into the Orcia between this and

8 m. *Ricorsi*. Near to this place are the *Baths of San Filippo*, the calcareous deposit from the waters of which is turned to a profitable account in the manufacture of casts. The water, when allowed to fall upon the moulds of medals or gems, leaves a precipitate which hardens into the most beautiful impressions; and when sulphur moulds are used, very fine fac-similes are produced. A wild and dreary road at first ascends by the side of the Formone torrent, and afterwards winds up the barren mountain of Radicofani. Nothing can exceed the desolation of the scene; huge masses of rock encumber the mountain's sides, and vegetation seems to have entirely ceased. The highest point of the road is reached about 1 m. before arriving at the former posthouse, and 140 ft. above it.

8 m. *Radicofani* (*Inn*, La Posta. It was once a hunting palace of the grand dukes. The house has been fitted up and painted, but in former times its vast range of apartments, with their high black raftered roofs and the long passages, were considered by Mr. Beckford a fitting scene of a sabbath of witches). The mountain of Radicofani is 2470 ft. above the sea, and from its great height it commands all the surrounding country. The geology of the mountain is interesting; it is composed

of tertiary marine *Pecorino* marls, in which are embedded huge blocks of limestone, covered with an enormous erupted mass of volcanic matter, which forms very regular basaltic columns. The village is higher up the mountain than the road: it is surrounded with strong walls, but contains nothing particularly worthy of attention. Still higher, occupying the summit of the peak, is the ruined castle of Ghino di Tacco, the robber-knight, whose seizure of the abbot of Cluny when on his way to take the mineral waters of Tuscany is so well told by Boccaccio. The abbot's ailments appeared to Ghino capable of a simple remedy, for he put him on a regimen of bread and white wine, and it is said so effectually cured him, that he found it quite unnecessary to drink the waters. The fort was a place of some importance in later times. During the last century it was garrisoned, but, the powder-magazine having blown up, the Tuscan government had not thought it worth while to rebuild it. A good mountain road of 12 m. leads from Radicofani to *Sarteano*, and another through *Novella* to *San Casciano de' Bagni*, of some celebrity as a watering-place. The high pointed peak seen to the E. of Radicofani is the Dolomitic Peak above Ortona.

A rapid descent leads down the valley, passing the *osteria* of Novella before crossing the Rigo, which here falls into the Paglia. Following the course of the torrent, we cross the Elvella, which separated Tuscany from the Papal States, at the *osteria of La Fornichella*, and arrive at

12 m. *Ponte Gratian*, on the l. bank of the *Elvella*, near the point where that torrent and the *Niele* fall into the Paglia.

The road proceeds along the left side of the Paglia, which receives so many torrents in its course that the route between Radicofani and Acquapendente is often impassable after heavy rains. The *scenery of* the late frontier continues, *for some miles*, of a dreary character, *but it* improves as we approach *Acquapendente*. The Paglia is crossed by the Ponte Gregoriana, and a steep ascent leads to

8 m. *Acquapendente Inn.* Tre Corone d'Oro, in a large old mansion, desolate and ill furnished. The approach to this, the first town of the late Papal States, offers the most cheering contrast with the wild ravines and dreary hills of the Tuscan frontier. The road winds up the hill amidst fine oaks and terraces covered with vegetation. The town is picturesquely situated on the summit of a precipitous mass of rock, over which several pretty cascades, from which it derives its name, dash into the ravine below. This hill is composed chiefly of the subapennine marls, capped with volcanic tufa and lava. During the ascent, on the right hand some short basaltic columns are seen. Acquapendente is a dull and dirty town, possessing no interest except that derived from its position. It was, before the 17th century, a mere stronghold, with few inhabitants, but it became a place of some importance after Innocent X., in 1647, removed to it the episcopal see from Castro, which was razed as a punishment upon the inhabitants for the murder of their bishop. The population amounts to 2957. The medical traveller will not pass through the town without recollecting the name of Fabricius ab Acquapendente, born here in 1537. Fabricius was the successor of Fallopius at Padua, where he filled the anatomical chair for nearly half a century. He is celebrated in natural science as the discoverer of the valves of the veins. To the English traveller his name is particularly interesting, since Harvey studied under him at Padua, and probably received from his discoveries the first impulse in his investigations on the circulation of the blood. Fabricius died in 1619, the year in which his pupil began to teach in London the doctrine of the circulation.

The aspect of the country gradually improves after leaving this town; many of the tufa hills have grottoes excavated in them, which serve as habitations for the shepherds. A gradual ascent leads to

6 m. San Lorenzo Bagni (Inn:

Aquila Nera, and l'Ecu de France), a village built by Pius VI. as a refuge for the inhabitants of the old town, situated lower down and nearer the margin of the lake, which was desolated by malaria. From this point the traveller enjoys the first view of the Lake of Bolsena. On the descent the ruined town or station of *San Lorenzo Vecchio*, surmounted by an old tower covered with ivy, forms a striking feature in the landscape. It occupies an Etruscan site, and numerous sepulchres are still traceable in the cliffs beneath its walls. The descent to the shores of the lake, through woods of oaks, is very beautiful. As Bolsena is approached, its old castle comes finely into view. Some Etruscan sepulchres have been lately discovered half-way between San Lorenzo and Bolsena, and about a mile on the l. of the road; numerous elaborate gold ornaments, with bronze vases, and Etruscan inscriptions, part of which are in the Vatican Museum. The jewellery is in possession of Count Ravizzi, at Orvieto.

1 m. *Bolsena* (*Inn*, Aquila d'Oro), a town of 1754 Inhab., situated near the margin of the lake, on the site of the Roman city which supplanted the Etruscan city of Volsinium, after the latter had been conquered and razed. Volsinium was one of the most ancient and powerful cities of the Etruscan league, and so opulent when it was conquered by the Romans (B.C. 280), that it is stated by Pliny to have contained no less than 2000 statues. An account of its various contests with Rome will be found in Livy, who notices the worship of Norcia, and states that the years were marked by fixing nails in her temple. The common story of the citizens becoming after the loss of their independence so sunk in luxury as to fall under subjection to their own slaves is rejected by Niebuhr, who considers that the insurgents called "slaves" by the Roman writers were not domestic slaves, but serfs who had aided the Volsinienses in the defence of their common home, and had *obtained as their reward the rights of citizenship. At a later period* Volsinium was remarkable as the birthplace of Sejanus, the favourite of Tiberius; there are few other notices of it in Roman history. The Etruscan city is supposed to have been situated on the table-land on the summit of the hill called "Il Piazzano," above the amphitheatre, but there is not a vestige of wall or building now to be seen. The remains of the Roman city are more numerous. At the entrance of the town is a confused heap of architectural fragments which deserve examination. Among them are broken columns, Corinthian capitals, several altars and inscriptions. Nearer the gate are numerous granite columns, the remains of an ancient temple supposed to be that of the Etruscan goddess Norcia. Among the ruins is a Roman bas-relief of the sacrifice of the Arvales. Besides these antiquities, numerous sepulchres and tumuli exist in the neighbourhood, together with some remains of a Roman amphitheatre, approached by a Roman road with a pavement in basalt. Large quantities of Etruscan vases, statues, and other relics have been found here of late years: the statue called the Arringatore, now in the gallery at Florence, is perhaps the most remarkable of these discoveries. The triple church of *Sta. Cristina* has a façade ornamented with some bas-reliefs collected from an ancient temple in 1512 by Cardinal de' Medici, and a marble sarcophagus, with a bas-relief of the triumph of Bacchus. Bolsena is more interesting, however, as the scene of the alleged miracle to which the genius of Raphael has added celebrity. The miracle is said to have taken place in a ch. here in 1263, when a Bohemian priest, doubting the doctrine of the real presence, was convinced by blood flowing from the sacramental wafer he was consecrating. In commemoration of this event, Urban IV., then residing at Orvieto, instituted the festival of the Corpus Domini. A dark and dirty vault, forming a kind of chapel, is pointed out as the actual place of the miracle. The spot where the blood is said to have fallen is covered with an iron grating.

The Upper Town of Bolsena will be worth a visit, not so much for its beauty as for its singularity; from every point of high ground the scenery and fine views will amply repay the fatigue of the ascent.

The Lake of Bolsena is a noble expanse of water, whose circumference is estimated at 26¼ English miles. Its circular form, and being in the centre of a volcanic district, has led to its being regarded as an extinct crater; but that hypothesis can scarcely be admitted when the great extent of the lake is considered. The treacherous beauty of the lake conceals *malaria* in its most fatal forms; and its shores, although there are no traces of a marsh, are deserted, excepting where a few sickly hamlets are scattered on their western slopes. The ground is cultivated in many parts down to the water's edge, but the labourers dare not sleep for a single night during the summer or autumn on the plains where they work by day; and a large tract of beautiful and productive country is reduced to a perfect solitude by this invisible calamity. Nothing can be more striking than the appearance of the lake, without a single sail upon its waters, and with scarcely a human habitation within sight; and nothing perhaps can give the traveller who visits Italy for the first time a more impressive idea of the effects of malaria. The 2 small islands, the largest called *Bisentina*, and the smaller *Martana*, are picturesque objects from the hills. The latter is memorable as the place of the imprisonment and murder of Amalasontha, queen of the Goths, the only daughter of Theodoric and grand-daughter of Clovis; she was strangled in her bath, A.D. 534, by order or with the connivance of her cousin Theodatus, whom she had raised to a share in the kingdom. Some steps in the rock are shown as the stair which led to her prison. The ch. on the island of Bisentina was built by the Farnese family, and decorated by the Caracci; it contains the relics of Sta. Cristina, the virgin saint of Bolsena, whose footsteps on the rocks at the bottom of the lake are shown as proofs of her miraculous preservation from the death by drowning to which she had been consigned by her pagan persecutors. The Farneses had 2 villas on these islands, where Leo X., after visiting Viterbo, resided for the purpose of fishing. The lake has always been celebrated for its fish; its eels are commemorated by Dante, who says that Pope Martin IV. killed himself by eating them to excess:

> "E quella faccia
> Di là da lui, più che l' altre trapunta,
> Ebbe la santa chiesa in le sue braccia;
> Dal Torso fu, e purga per digiuno
> L' anguille di Bolsena e la vernaccia."
> *Purgat.*, xxiv.

> "That face
> Beyond, through fasting most unsightly made,
> Held in his arms erewhile the Church Divine;
> From Tours he came, and now, in hopes of grace,
> Purges, by fast, Bolsena's eels and wine."
> *Wright's Trans.*

From the S. extremity of the lake runs the river Marta, by which it is drained; it flows by Toscanella, and falls into the sea below Corneto. Pliny's description of the lake, which he calls the Tarquinian lake, and his account of its 2 floating islands, will interest the classical tourist (Epist. ii. 96); the islands, if they ever existed, have disappeared, for the description cannot apply to those of Bisentina and Martana.

The traveller who wishes to visit Orvieto may, in a light vehicle, easily proceed from Bolsena. The road is good, but hilly; the distance 12 m.

About a mile beyond Bolsena the traveller should leave the carriage, to examine the basaltic columns on the steep slopes of the hill overlooking the lake. They are thickly clustered, and present 5 or 6-sided prisms, from 2 to 4 ft. in height. The ascent of the hill now leads us through a wood abounding in oaks, and presenting some fine peeps over the lake. The wood had been cleared for a short distance on either side of the road, to prevent the concealment of banditti, who formerly gave the hill of Bolsena a disagreeable notoriety. After a long ascent we reach the town of Montefiascone, situated on the top of a hill crowned by a castle of the Middle Ages, and commanding an ex-

tensive view of the lake and its surrounding scenery.

8 m. *Montefiascone* (*Inn:* l'Aquila Nera, at the foot of the hill outside the town gate), an episcopal city of 2656 souls, occupying the site of an Etruscan one, though antiquaries are not agreed upon its name. The cathedral, dedicated to St. Margaret, in spite of its unfinished front has an imposing look; its octagonal cupola is one of the earliest works of San Michele. Near the gate is the ch. of *San Flaviano*, a Gothic building in two stories, founded in 1030, and restored by Urban IV. in 1262, presenting a singular mixture of round and pointed arches. In the lower church is the monument of Bishop Johann Fugger, of a distinguished family of Augsburg, who so frequently replenished the coffers of the emperors and entertained them at their palace, now well known as the hotel of the Drei Mohren. The bishop is represented lying on his tomb, with a goblet on each side of his mitre. The death of this prelate, which took place in the town, was caused by his drinking too freely of the wine to which he has given such extraordinary celebrity. The following is his epitaph, written by his valet: *Est, Est, Est. Propter nimium est, Joannes de Fouvris, Dominus meus, mortuus est.* The explanation of this singular inscription, which has given rise to abundant controversy, appears to be simply this: the bishop was in the habit of sending on his valet beforehand in order to ascertain whether the wines were good, in which case he wrote on the walls the word *est* (*it is* good). At Montefiascone he is said to have been so pleased with its sweet wine, that he wrote the *est* three times, a mode of expressing the superiority of liquors which recalls the XXX of the London brewers. The fact is likely to be perpetuated much longer than the luxurious prelate would probably have desired, for the best wine still bears the name of the treble *Est*.

[Near *the inn of the Aquila* Nera, at *Montefiascone, a hilly* road branches off to Orvieto (20 m.), on the rly. to Siena. Soon afterwards the old ch. of San Flaviano, with a curious balcony and a pointed doorway, is passed on the l.; and, a little farther on, an interesting (to the geologist) current of black lava is seen on the rt. of the road; from here an uninteresting hilly country for 4 m. is travelled over, along the eastern declivities of the hills that enclose the Lake of Bolsena, peeps of which are had during this portion of the route. 5 m. from Montefiascone commences a long valley, bordered on the S. by an extensive current of lava, which tops the range of hills called *Monterado*, that enclose it in that direction. A road strikes off on the rt. to

Bagnorea, 5 m. distant. (There is no tolerable inn here. Travellers who may wish to make a stay must endeavour to obtain lodgings in a private house.)

"Bagnorea was the Balneum Regis of the ancients, formerly celebrated for its hot-water springs, which have now ceased to flow in consequence of the earthquakes to which the town and its neighbourhood have been subjected. In 1695, a great part of the town was destroyed by one. It was conquered by the Longobards in 606, and afterwards restored to the papacy, first by Charlemagne and then by Otho II., in the 10th cent. It was once under the government of cardinal legates, together with the provinces of Viterbo. One of these legates was Cardinal Pole, cousin to Henry VIII. of England. The town consists of one long street that runs to the edge of an enormous volcanic basin, about a couple of miles in diameter, from the centre of which rises a lofty cone, composed of striated volcanic matter, upon which stands an almost deserted grey mediæval town called Civita Bagnorea, overtopped by a tall square-built campanile. The picturesqueness of the latter, both externally and in the rambling windings of its narrow lanes, is wonderful. Many architectural fragments of antique Roman workmanship lie scattered about or are built into the walls, and several ancien

[illegible] are [illegible] in front of the [illegible]. The approach to this little town is [illegible] more [illegible]. It is only [illegible] by narrow ridges or walls [illegible] left in the gradual [illegible] away of the volcanic matter of which the [illegible] of this district is composed. These traverse the profound gulf from the table-land by which it is surrounded like narrow walls stretched across abysses which make one giddy to look at. The one adjoining Bagnorea furnishes a somewhat nervous pathway: but those on the other side of the basin are much narrower and loftier; so that the groups of peasantry with their donkeys as they follow their course seem suspended in the air. During a high wind these pathways, which are not more than three feet wide in many places, are particularly perilous; cases have been known of persons having been blown from them into the abyss beneath."—*Pilgrimage of the Tiber.*

This little town was the birthplace of John of Fidenza, called St. Bonaventura, or the Seraphic Doctor, spoken of by Dante in the 'Paradiso' as singing the praises of St. Dominic:

> "Io son la vita di Bonaventure
> Da Bagnoregio, che ne' grandi uffici
> Sempre posposi la sinistra cura."
> c. xii. 127.

> "Bonaventura's soul am I, who came
> From Bagnoregio, and with pure intent
> Preferred each heavenly to each earthly aim."
> *Wright's Trans.*

He is also represented by Raphael as taking part in the celebrated Disputà at the Vatican. He was the author of many mystical theological works. He was born in 1221, and died in 1274.

This place will be found most interesting to geologists, especially to students of volcanic strata.

5 m. farther the road from Bolsena to Orvieto joins from the l. that from Montefiascone. A bleak and ill-cultivated region extends from this to the Osteria Nova. 4 m. farther we reach [illegible] of the escarpment that bounds [illegible]side the valley of the Paglia. [illegible]m Orvieto, on the rt. of the [illegible] on the *Poggio del Roc-* [illegible] discovered in 1864 some interesting and important Etruscan tombs, the walls of which are covered with remarkably fine paintings of semi-Egyptian character, representing a funeral banquet in all its stages, from the preparation, with a great number of Etruscan inscriptions, some fine Etruscan armour, bronzes, utensils, mirrors, &c.—the probable Necropolis of the pre-Roman Herbanum. If these tombs are visited from Orvieto, it is necessary to give some hours' previous notice, as the keys have to be fetched from a distance. A fee of 5 fr. is demanded for opening the tombs. The view over the valley below, and Orvieto beyond, is very fine. From this point a rapid descent, by a good road of well-managed zigzags, leads to a depression that separates the hill on which Orvieto stands from the heights extending from Castel Viscardo by Bardano and Rocca-Ripescena to the junction of the Paglia and Tiber. A small river is crossed, from which a steep ascent brings us to the gate of Orvieto. The first view of Orvieto is very fine; placed on the summit of an elongated ridge, surrounded on all sides by vertical escarpments, it presents the appearance of a bastioned fortification, in the midst and on the highest point of which rises its magnificent cathedral. The position of the city derives much of its peculiar beauty from the escarped rock of volcanic tufa on which it stands; the base of which is washed by the Paglia, which, rising on the eastern declivities of Mont' Amiata, joins the Tiber, 4 m. lower down, near Torre di Monte.

[The geologist will find much to interest him in the country between Montefiascone and Orvieto. The whole region between the Lake of Bolsena and the valley of the Paglia is volcanic, chiefly of coarse pumice tufa, with occasional lava eruptions (near the Italian frontier stat.). The town of Orvieto itself is on one of the last eminences towards the E. of the great igneous mass which constitutes the volcanic group of Bolsena and Monte Cimino. Very good sections of the superposition of the latter on the

tertiary marine formation are seen all round the city. The elongated plateau of Orvieto is as it were an island of volcanic breccia, similar in age and composition to that of the Ciminian range, and of the Tarpeian rock at Rome. Under it, on every side, lie the Pliocene sub-Apennine marls, extending across the Paglia as far as the foot of the central chain of the Umbrian Apennines; the volcanic tufa of Orvieto being the most eastern point to which the volcanic rocks of Central Italy extend on this parallel of latitude; the valleys of the Paglia and Tiber cutting off the volcanic rocks in this direction—all beyond, to the shores of the Adriatic, being of stratified marine deposits. The thickness of the volcanic mass at Orvieto is about 150 English feet. The elevation of the plateau on which the town stands is 720 ft. above the Paglia, and 1250 above the level of the sea.

From Orvieto the traveller may proceed to Città della Pieve (24½ m.) and thence to Perugia (26 m.). All these roads are hilly. (See Rte. 97.)]

From Montefiascone to Viterbo the road, after a steep descent, crosses a dreary and unenclosed country destitute of interest—the great Etruscan Plain, between the volcanic groups of Monte Cimino and of the Lake of Bolsena. About midway and about 4 m. from the road, on the l., are the ruins of *Ferento*, the Etruscan Ferentinum, mentioned by Horace, in whose time it was a Roman colony: it was the birthplace of the Emperor Otho, and was erected into an episcopal see, but was destroyed by the citizens of Viterbo, in the 12th century, on account of the alleged heresy of its inhabitants, in representing our Saviour on the cross with the eyes open, instead of shut. The ruins of the theatre are remarkable for their massive substructions of Etruscan masonry, the 7 entrances, and the *scena*, which is supposed to be the most perfect in Italy. About 3 m. from Ferento is the village of *Vitorchiano*, which enjoys the singular privilege of furnishing the senator and municipality of Rome with *servants, a privilege derived from its fidelity to Rome in the Middle* Ages, as recorded on an inscription in the palace of the Conservatori at the Capitol, and from which they are generally designated the *Fedeli del Campidoglio*. About 7 m. beyond Ferento is *Bonarzo*, an Etruscan site overlooking the ravine of the Vezza, celebrated of late years for its tombs, and to which we are indebted for the interesting sarcophagus with knotted serpents on its temple roof, now in the British Museum; and for the bronze shield with a lance thrust in it, and its braces of leather still perfect, which forms one of the remarkable objects in the Museo Gregoriano at the Vatican. About midway between Montefiascone and Viterbo, near the Osteria delle Fontanile, a few yards from the road on the rt. hand, is a considerable portion of the *Via Cassia*, which connected Florence and Rome, passing through Chiusi, Bolsena, Bagni di Serpa, Vetralla, and Sutri. Beyond this fragment of the ancient road, and at about 2 m. from Viterbo, a small column of vapour at some distance on the rt. marks the position of the warm sulphurous spring called the *Bulicame*, celebrated by Dante:—

"Quale del Bulicame esce il ruscello,
Che parton poi tra lor le peccatrici,
Tal per la rena giù sen giva quella."
Inf. xiv.

"Even as the stream from Bulicame, divided
Among the sinners, doth its course pursue,
So through the arid sand this river glided."
Wright's Trans.

The Bulicame is one of those many springs, containing a large quantity of calcareous matter in solution, which issue from beneath the volcanic strata of the neighbourhood of Rome, and which deposit travertine. At a short distance are the thermal springs of the same name, over which a kind of bath establishment has been erected.

8 m. VITERBO. (*Inns*: l'Aquila Nera, at the post-house, and inside the Florentine gate, improved (1863), good as to rooms and beds, but charges high. Angelo, in the Piazza, second-rate.)

Viterbo, situated at the northern foot of Monte Cimino, is the capital of a province, embracing a superficial

extent of 872 sq. m., and a population of 128,234 souls. It is the seat of a bishop. The population of the city is 14,226. It is surrounded by walls and towers chiefly of the 13th or 14th cent.; its streets, though narrow and dirty, are paved with flag-stones, like those of Florence. By the old Italian writers it is called the city of handsome fountains and beautiful women.

Viterbo is supposed to occupy the site of the *Fanum Voluminiæ*, celebrated as the spot where the Etruscan cities held their general assemblies. It was raised to the rank of a city by Celestin III., in 1194; during the 13th cent. it was the residence of several popes, and the scene of numerous conclaves, at which were elected Urban IV., in 1261; Clement IV., in 1264; Gregory X., in 1271; John XXI., in 1276; Nicholas III., in 1277: and Martin IV., in 1281. It was the chief city of those allodial possessions of the Countess Matilda, extending from Rome to Bolsena, embracing the whole coast from the mouth of the Tiber to the Tuscan frontier, which she bequeathed to the Holy See in the 12th century, and which constituted what has been known until recently as the patrimony of St. Peter.

The **Cathedral*, dedicated to Saint Lorenzo, is built on the site of a temple of Hercules. The campanile is a very interesting example of a 13th cent. tower. The interior with its rounded arches has some interesting features, including a fine tesselated pavement. It contains the tomb of Pope John XXI., of the date 1276, a much-worn recumbent figure. At the high altar is the picture of S. Lorenzo in Glory, by *Gio. Francesco Romanelli.* The pictures illustrating various incidents in the history of S. Lorenzo are by his son *Urbano.* The subjects from the life of St. Lawrence and St. Stephen are by *Marco Benefial.* In the Sacristy is a large picture of the Saviour and the 4 Evangelists, attributed to Mantegna; the medallion on the roof is by *Carlo Maratta.* But these works of art will fail to interest the English traveller as much as the recollection of the atrocity which has associated this ancient edifice with the history of England. It was at the high altar of this cathedral that Prince Henry of England, son of the Earl of Cornwall, was murdered by Guy de Montfort, the 4th son of Simon de Montfort, Earl of Leicester, who was killed in 1265 at the battle of Evesham, fighting against Henry III. On that occasion the body of the earl was dragged in the dust by the royalists; his son, Guy de Montfort, who was also present in the battle, vowed vengeance against the king and his family for this outrage. No opportunity, however, occurred for a few years; but the grandson of the notorious persecutor of the Albigenses was not likely to forget his vow, and an accidental visit to this city at length threw one of the young princes of England in his way. After the battle of Tagliacozzo, Charles of Anjou was summoned from his conquests to accompany his brother St. Louis on a second crusade against Tunis. His stay, however, was short, and he soon returned to Naples. The College of Cardinals being then at Viterbo, Charles proceeded to that city in order to induce them to bring the long interregnum to a close, and elect a successor to the chair of St. Peter. During his residence at Viterbo, many of the crusaders had assembled there, together with his great officers of state. Among the latter was Guy de Montfort, the lieutenant of Charles in Tuscany. On a certain day he met, in this cathedral,* Henry, son of Richard Earl of Cornwall, king of the Romans, and brother of king Henry III. of England. The prince was passing through Viterbo on his return from Africa, whither he had accompanied his cousin Edward. The young prince was kneeling at the altar during the celebration of mass, when Guy de Montfort rushed upon him and ran him through with his sword. The prince instantly expired, and the murderer walked out of the ch. unmolested. He said to his attendants at the door, "I

* There is some doubt if this murder took place in the cathedral, or in the ch. of S. Silvestro, now destroyed; it is described as having occurred at the mass, after one of the scrutinies for the election of the Pope.

ave been avenged." "How?" said one of them, "was not your father dragged in the dust?" At these words he returned to the altar, seized the body of the prince by the hair, and dragged it into the public square. He then fled and took refuge in the Maremma, but Charles was afraid to punish him for the crime. Prince Edward, the son and successor of Henry III., and Philippe le Hardi, of France, were both in Viterbo at the time, but they quitted it immediately, indignant at the weakness of Charles in allowing the murderer to go unpunished. Giovanni Villani, the principal authority for these facts, states that "the heart of Henry was put into a golden cup, and placed on a pillar at London Bridge, over the river Thames, for a memorial to the English of the said outrage." (Lib. vii. c. 40.) Dante has also commemorated this circumstance, and has placed the murderer in hell, in that 7th circle guarded by the Minotaur and the Centaurs, which is surrounded by a river of boiling blood, in which those whose sins have been tyranny or cruelty towards mankind are punished:—

"Poco più oltre 'l Centauro s' affissi
Sovr' una gente, che infino alla gola
Parea che di quel bulicame uscisse
Mostrocci un' ombra dall' un canto sola,
Dicendo: colui fesse in grembo a dio
Lo cuor, che in su Tamigi ancor si cola."
Inf. xii.

"A little way beyond, the Centaur stood,
Viewing a tribe, who downward from the throat
Were wholly sunk within the boiling flood.
He pointed to a lonely spirit, aside,
Exclaiming, 'He in God's own bosom smote
The heart still worshipp'd over Thames's tide.'"
Wright's Trans.

Besides this event, there is another historical incident which gives the cathedral of Viterbo an interest to English travellers: it was in the square before it that Adrian IV., the only Englishman who ever wore the papal tiara, compelled Frederick Barbarossa to humble himself in the presence of the papal and imperial courts by holding his stirrup while he dismounted from his mule. The haughty emperor only yielded at the persuasion of his courtiers, who suggested the precedent of Lothaire; but Frederick deeply felt the *injury, and consoled himself, according to the contemporary historians*, by declaring that he paid this homage not to the pope, but to the apostle of whom he was the recognised representative.

Close to the cathedral is the *Episcopal Palace* of the 13th century, now greatly dilapidated, but still retaining many points of interest connected with the history of the popes. The great hall is still shown in which the conclave was assembled at the command of Charles of Anjou, at the time of the murder of Prince Henry, when, after a deliberation of 33 months, they elected Tebaldo Visconti to the papal chair, who assumed the name of Gregory X. In the same hall the cardinals afterwards elected Martin IV., after an interregnum of 6 months, though not until Charles of Anjou had excited an insurrection agains them among the inhabitants of Viterbo. At the suggestion of that monarch the citizens removed the roof in order to force them to an election; they then arrested and imprisoned the cardinals Orsini and Latinus, whom Charles, for his own personal interests, wished to be removed from the council. It is said that the municipal archives still preserve letters of these cardinals dated from "the roofless palace." Another chamber is shown, in which John XXI. was killed by the fall of the roof in 1277.

There are many houses of the 13th and 14th cents. to be found in this quarter of the town. The cathedral and palace have been surrounded by a fortified enceinte.

The ch. of the *Convent of Sta. Rosa*, entirely modernised, contains the body of the saint, one of the heroines of the 13th century, whose history, like that of Joan of Arc, presents a strange combination of religious and political enthusiasm. She first roused the people against the Emperor Frederick II.; after the success of the Ghibelline party she retired into exile; and on the death of the great emperor returned in triumph to Viterbo, where she died, and was soon afterwards canonized by the influence of the Guelph party. Her body, resembling that of a black mummy, is preserved in a gilt tomb, and is an object of great veneration, especially on her anniversa

Sept. 4. Here are several pictures of the modern Roman school by *Podesti* and others.

The Ch. of *S. Francesco*, behind the hotel of the Aquila Nera, formerly a Gothic edifice: of the original architecture, the transepts, and especially a fine decorated arch in the S. one, alone remain. In the l. transept is the Deposition from the Cross, by *Sebastiano del Piombo*, painted, as we learn from Vasari, from the designs of Michel Angelo: Lanzi also cites this work as one of those in which Sebastian del Piombo was assisted by Michel Angelo. In the opposite transept is the tomb of Adrian V., who died at Viterbo in 1276: the recumbent statue of the Pontiff, and the monument in general, are in a good style and in excellent preservation, probably of the Cosmati school. In the choir is a tomb of a Franciscan monk, created Cardinal by Adrian V., but in a more classical style. The nave and chapels opening into it have lost all their Gothic appearance under modern restoration. Facing the piazza, on the outside, is a curious octagonal pulpit.

The Ch. of the *Osservanti del Paradiso* has another work of *Sebastiano del Piombo*, the Flagellation, which, according to Lanzi, was considered the finest picture in Viterbo. On the outside is a fresco of the Madonna with saints, attributed to *Leonardo da Vinci*.

The Ch. called *della Morte* has a picture of the Incredulity of St. Thomas, by *Salvator Rosa*. *S. Ignazio*: the picture of the saint at the high altar is by *Cav. d'Arpino*, and in the sacristy a small painting of Christ in the Garden by *Marcello Venusti*. *Sta. Maria della Verità* has some remarkable frescoes by *Lorenzo di Giacomo da Viterbo*, covering the walls and vaults of a mediæval chapel, the principal subjects of which are the Marriage of the Virgin, and the Assumption; on the vault are the Evangelists, each with 2 doctors of the Church, and a prophet above each; they are the masterpieces of the artist, who completed them in 1468, after a labour of 25 years. They are highly curious in the history of art, independently of the fact that all the heads in them are portraits of the principal citizens; they are scarcely less interesting as a study of the costume of the 15th century. The painted majolica tile flooring, probably of the same period as the picture, is worthy of notice.

The Ch. of *S. Angelo in Spata* presents on its façade a Roman sarcophagus, with a bas-relief of a lion fighting a boar, and an inscription recording that it contains the ashes of Galiana, the most beautiful woman in Italy. This celebrated personage was the Helen of the Middle Ages (1138), and her beauty gave rise to a war between Rome and Viterbo, during which the Romans were defeated. In the capitulation which followed, the Romans stipulated that they were to be allowed a last sight of Galiana, who was accordingly shown to them from one of the windows still existing in an old tower of the gate of St. Antonio.

The *Palazzo Pubblico*, begun in 1264, deserves a visit. In the court are 5 Etruscan sarcophagi, with recumbent figures on the lids, and inscriptions. In the hall of the *Accademia degli Ardenti* are frescoes by *Baldassare Croce*, a scholar of Annibale Caracci. In another apartment a marble tablet containing the pretended edict of the Lombard King Desiderius, and the *Tabula Cibellaria*, another of the forgeries by which Annius, the well-known literary impostor, attempted to claim for Viterbo an antiquity greater than that of Troy.

The principal fountains of Viterbo, which divide with its pretty women the honour of the proverb above alluded to, are the *Fontana Grande*, begun in 1206; the fountain in the market-place; that in the Piazza della Rocca, constructed in 1566 by Cardinal Farnese, and attributed to Vignola; and that in the court of the Palazzo Pubblico.

Outside the Roman gate is the *Dominican Convent*, of which Fra Giovanni Nanni, better known as Annius of Viterbo, was long one of the brotherhood.

The *Palazzo di San Martino*, belonging to the Doria family, deserves a visit for its noble staircase *a cordoni*, by which a carriage may ascend to the upper stories. It also contains the pa-

trait of the dissolute Olimpia Maidalchini Pamfili, sister-in-law of Innocent X., with her bed and its leather furniture.

The immediate neighbourhood of Viterbo is memorable for a battle fought there in 1234, between the army of the emperor in conjunction with the forces of the pope, and the troops of Rome, then in opposition to their own pontiff, who by a more singular coincidence formed an alliance with his hereditary enemy for the purpose of repressing the insurrection of his subjects. The papal forces on this occasion were commanded by an English prelate, Peter de Rupibus, bishop of Winchester, by whom the Romans were defeated with immense loss.

[On the road to Orte, at a distance of 1 and 3 m. from Viterbo, are 2 objects of some interest: the sanctuary and Domenican convent of the *Madonna della Quercia*, and the *Villa Lante* at *Bagnaja*. The *Madonna della Quercia*, an excellent example of a Renaissance edifice, in its integrity of exterior, interior, and campanile to match, built from the designs of Bramante, has a splendid roof, an imitation of that of Sta. Maria Maggiore. The façade has a Renaissance character, but with Corinthian columns rising on a lofty flight of steps. Over its three doors are some good bas-reliefs in terra-cotta, by *Luca* or *Andrea della Robbia*. The high altar is surmounted by a gorgeous edicula of gilt woodwork, with statuettes, pendant lamps, &c. Behind the altar is the image of the Madonna on the oak from which it was found suspended, and which gives name to the church. In the campanile is a bell said to weigh 13,500 lbs.; adjoining the ch. is a cloister. In front of the convent are held the 2 great fairs of Viterbo: the 1st, established by Leo X. in 1513, begins on the day of Pentecost, and lasts 15 days; the 2nd, founded by the Emperor Frederick II. in 1240, begins on the 22nd Sept., and ends on the 6th Oct. The *Villa Lante* is remarkable for its imposing architecture, from the design of Vignola. *It was begun by* Cardinal *Riario, and finished by* Cardinal Gambara, in allusion to whose name and armorial bearings a cascade was formerly made to assume in its fall the form of an immense lobster. It is now almost deserted. It is related that, when St. Carlo Borromeo visited the villa, he suggested how much good the money lavished upon it would have done if distributed among the poor; to which Cardinal Gambara replied that he had made them earn it by their labours. The garden is very beautiful and well worth seeing. On the summit of the mountain, 4 m. above the villa, is the *Menicatore*, or Logan stone of Italy, a large mass of rock, 22 feet long and 9 feet high, which still "logs" as easily as the celebrated "Logan rock" of Cornwall.

There is a carriage-road from Viterbo to Orte, where it joins the rly. from Florence and Ancona to Rome, thus forming a direct line of communication from sea to sea, from Civita Vecchia on the Mediterranean, to Ancona on the Adriatic. A diligence every morning in 5 hrs. to Orta.

EXCURSION TO CASTEL D'ASSO, NORCHIA, AND BIEDA.

The most interesting excursion which can be made from Viterbo will be that to Castel d'Asso, Norchia, and Bieda. *Castel d'Asso*, or, as it is called by the peasantry, *Castellaccio*, was the necropolis of the Etruscan city of *Castellum Axia*, distant about 5 m. from Viterbo. The cliffs of this and the 4 adjoining valleys are excavated into a continued series of cavern-sepulchres of great interest and importance. It may be more desirable to hire horses or donkeys for the excursion than to attempt it in a carriage; although Castel d'Asso can be reached in a conveyance, to be procured from the innkeeper; and

those who do not wish to return to Viterbo may proceed by Vetralla, the Vicus Matrini, the wayside inn called Le Capanacce, and from thence through Capranica and Sutri (both of which are noticed at the end of this route), to Ronciglione, the next station on the high road to Rome. It will also be necessary to carry provisions from Viterbo, and on no account to omit to take torches, without which it is impossible to examine the tombs. The best information as to proceeding to Castel d'Asso, &c., may be obtained at Viterbo from Signor Bazzichelli, a ribbon manufacturer, who, as an amateur of antiquities, has made several excavations in the country around, during which he discovered *Musurua*. As a guide, Giuseppe Perugini, a barber, will be found useful; he is active, but not very intelligent. As it will take more than a day to visit the 4 valleys and see the tombs effectually, headquarters may be taken up at Viterbo, where the accommodation is better than at Vetralla. The principal of these valleys are those of *Bieda* (the *Blera* of Cicero) and *San Giovanni di Bieda*, to which a pathway leads from the high road of Vetralla. The 1st object which attracts attention after leaving the road is a remarkable ruined fortress of the 15th century, called Castel d'Asso, marking by its name, as well as by the Etruscan foundations around it, the site of Castellum Axia, mentioned by Cicero as one of the strongholds of Etruria. The appearance of this ruined fortress from all parts of the valley is very picturesque. Immediately in front of the castle, and far down in the glen, commences the long line of cavern-sepulchres, completely occupying the face of the cliff opposite the castle, and running up both sides of the valleys which fall into it. These tombs were discovered by Signor Anselmi of Viterbo, and first made known by Professor Orioli. Elaborate drawings of them have been since given in Canina's 'Etruria Maritima.' Their general appearance resembles the Egyptian style, particularly in the doors, which are narrower at top than at bottom; but they want the projecting cornice which would be necessary to give them a complete resemblance to Egyptian structures; over many of them are inscriptions in the Etruscan character, the letters of which in several instances are a foot high. They are also interesting in the history of Etruscan architecture, as presenting some fine examples of mouldings. These lofty doorways however, like those observed in the sepulchres of Lycia, Phrygia, and Egypt, are merely sculptured in the cliff; a smaller door at their base, easily concealed by earth, leads into the antechambers, which have similar false doors, at the base of which are the entrances into the real sepulchral hypogea. Most of these are single, but some are double, the inner apartment being much smaller and lower than the outer. They present a great diversity of size, and the roofs are frequently vaulted. In some of the tombs the receptacles for the dead are excavated side by side in the rocky floor of the chamber, in others they radiate from the centre, and in others again there are ledges of rock along the sides of the apartment, on which sarcophagi were placed. In the neighbourhood of Bieda bronze and marble figures, vases, and scarabæi have been discovered in great abundance; but all the tombs have evidently been rifled, probably by the Romans. In regard to the inscriptions occasionally visible on these tombs, the visitor will be struck by the frequent repetition of the word *Ecasu*, or *Ecasuthinesl*, so commonly met with in Etruscan tombs in other parts of the country. It has been supposed to signify "*adieu*;" and "it would seem," says Sir William Gell, "that some general meaning must be expressed by words so frequently repeated, but nothing satisfactory has yet appeared as an interpretation. The interpretation of the inscriptions at Castel d'Asso, and other Etrurian cities, has hitherto defied the efforts of the learned. It is in vain that Lanzi and Passeri have with great toil and learning succeeded to a certain degree in the interpretation of the Umbrian or Eugubian tables: notwithstanding the numerous remains of Etruscan, '*Bil*

avil' (vixit annos, or annos vixit) and some proper names are all that have ever been satisfactorily made out in this language. It may be observed that brass arms have been found in these sepulchres, which seem to refer them to a very ancient period. It is remarkable that scarabæi also, in cornelian and other stones, are frequently met with here, as in Egypt, but always with Greek or Etruscan subjects engraved upon them."

After exploring the valley of Castel d' Asso, travellers should proceed to *Vetralla*, a town of 6000 Inhab., situated on the edge of the great plain of Etruria, and near the site of *Forum Cassii*, from which they may easily explore the necropolis of *Norchia* and the site of Bieda, each about 6 m. distant. There is a small inn, or *osteria*, at Vetralla, kept by Giovanni Grosetti, outside the gate on the road to Civita Vecchia, but the accommodation it affords is very poor, the stabling fair, and the landlord willing and obliging (*Duke of St. A.*). Giacomo Zeppa (who is scarcely known except by the nickname of *Jaco il Cavallero*), and who lives close by, may be employed as a guide. The road to *Norchia* lies over a woody tract, and is practicable only on foot or horseback. The valley which contains the tombs is an amphitheatre in form, the cliff on one side of it rising to a height of nearly 300 ft. above the stream which flows at the bottom. The cliffs are pierced with an almost unbroken line of tombs adorned with pediments and cornices like those at Castel d' Asso, but more imposing in effect. Almost at the extremity of the line are the 2 sculptured sepulchres, with pediments and Doric friezes, which have made the name of Norchia celebrated among archæologists. Of these one only of the pediments is complete; the half of the other was found buried in the earth near it, and was carried to Viterbo. The tympana are filled with figures in high relief, and the wall underneath with other figures in bas-relief, nearly as large as life. The upper figures represent *incidents of a combat; the lower ones, probably*, a funeral or religious procession; above the figures may be recognised, as suspended from the wall, a circular shield, a winged genius, a helmet, and 2 swords, and the 3 figures which close the procession bear the twisted rods, which are seen in no other place except the Typhon tomb at Tarquinii. Professor Orioli, who first described these tombs, considers that their Greek character and their execution would refer them to the 5th or 6th century of Rome. Their interior presents nothing worthy of notice, and differs in no degree from that of the ordinary tombs in the vicinity. Although there are many more tombs in this necropolis than at Castel d' Asso, it is remarkable that no vestige of an Etruscan inscription has ever been found. The picturesque Lombard church of Norchia, now in ruins, marks the site of the Etruscan city, but its ancient name is lost, and nothing more is known respecting it than that it was called Orcle in the 9th century.

The second remarkable site to be visited from Vetralla is *Bieda*, distant within 6 m., a wretched village, occupying the site of the Etruscan city of *Blera*, on the Via Clodia, which passed through it, and on which the ancient bridge still exists, under the name of the *Ponte della Rocca*. There is no inn at Bieda, and the only respectable house in the village is that of the proprietor, the Piedmontese Count di San Giorgio. The ch. contains a picture of the Flagellation, by *Annibale Caracci*, and has a Roman sarcophagus in front of it, which was found in the neighbourhood. Both the modern and the ancient town were placed at the extremity of a long narrow tongue of land, projecting into deep ravines, and communicating with them by narrow and almost precipitous clefts in the tufa rock. The sides of these ravines, in every direction, excepting where the cliffs face the N. and E., are literally honeycombed with sepulchral chambers, rising above each other in terraces, and generally shaped into the forms of houses, with sloping roofs and moulded doorways, like those of Norchia. In fact, Bieda surpasses

all other Etruscan sites in the architectural variety and interest of its tombs. In the ravine on the E. of the town is a conical mass of rock, forming internally a tomb of 2 chambers, and hewn externally into a series of circular steps, contracting towards the summit, which probably supported a figure like those at Vulci and Tarquinii. In the ravine on the W. is an ancient bridge of three arches, the central of which is semicircular and split throughout its entire length. The architecture of this bridge is superior in its construction to that of the bridge already mentioned, and for that reason, though perfectly Etruscan in its character, it is considered to belong to a period subsequent to the Roman conquest of Etruria. The scenery of the ravines around Bieda is of the wildest and most impressive character, and artists who have exhausted even the grand scenery of Civita Castellana will find in these solitary glens combinations of ancient art and romantic nature at once novel and inexhaustible.

If an examination of these valleys should lead the traveller to desire a more minute acquaintance with this district of Etruria, he will be able to make an excursion from Vetralla to Corneto (Tarquinii), 18 m. distant by the high road from Viterbo to Civita Vecchia; but as this would lead him altogether from the highway to Rome, and would require preparation in the way of introductions, we shall make it the subject of a separate journey, and describe it under the head of "Excursions" in the *Handbook of Rome.*

The traveller desirous of proceeding to Rome without returning to Viterbo can do so by following the Via Cassia from Vetralla to Monterosi, visiting Sutri on his way. On leaving Vetralla, a gradual ascent leads over the shoulder of the Monte Cimino, beyond which is the roadside osteria of *Le Capanacce*, in whose walls are embedded many relics of the Vicus Matrini, a Roman station, situated nearly 2 miles beyond it, and still retaining its ancient name. 4 m. further we arrive at *Capranica*, a mediæval town, occupy- an Etruscan site whose name is lost, and is celebrated for its mineral waters, called by the peasantry the Fonte Carbonari, which are in high repute in diseases of the bladder and kidneys. There is no inn at Capranica, but travellers may obtain accommodation at the house of a very civil and obliging butcher called Ferri. There are some interesting Gothic tombs in the ch. outside the gate, and a fine Lombard portal, ornamented with early Christian sculptures, in the street opposite, and which once formed a part of a church that has been destroyed. Descending along the valley, about 3 m. beyond Capranica is *Sutri*, a description of which will be found at the end of the present route.

Returning to Viterbo—

The road on leaving Viterbo begins immediately to ascend the volcanic range of *Monte Cimino*, the classical *Ciminus*, whose dense forests served as a barrier to Etruria against Rome prior to the memorable march of Fabius. It is clothed with Spanish broom, heath, and brushwood, among which there are still some noble oaks and chestnut-trees, interspersed occasionally with stone-pines.

8 m. *L'Imposta*, a solitary post-house, from which the road still continues to ascend for about half a mile before it reaches the summit. It is impossible to imagine a grander panorama than bursts upon the traveller from this point, 2900 feet above the sea: in very clear weather he may descry Rome for the first time. It embraces on one side the whole chain of the Apennines from behind Assisi to Palestrina, the Alban hills, and even the distant Volscian range, with the valleys of the Sacco and the Liris separating them from the central Apennines, whilst the Tiber may be seen in the foreground winding its course through the desolate Campagna at their base. Soracte is almost at the traveller's feet on one side, whilst behind in the distance majestically rise the high peaks of Montamiata and Cetona, with dozens of towns scattered over this majestic panorama—Orvieto amongst the number; on the extreme rt. the hills of La Tolfa bordering the Mediterranean; and the

Mediterranean itself, in general brilliantly illuminated by the sun. Below is the little Lake of Vico, the *Lacus Cimini* of Virgil:—

> "Et Cimini cum monte lacum, lucosque Capenos." *Æn.*, vii.

The road soon skirts the eastern margin of this beautiful basin, about 7 m. in circumference, whose steep sides are covered with luxuriant forests. The Lake of Vico occupies the site of a great volcanic crater of elevation contemporaneous with the protrusion of the eruptive mass of the Cimino. Its volcanic origin is evident from the physical structure of the surrounding hills, confirmed by an ancient tradition that it was caused by a sudden sinking, during which a city called *Succinium* was swallowed up. Several ancient writers mention that when the water was clear, the ruins of this city might be seen at the bottom of the lake. The beautiful wood-clad mountain of *Monte Venere* rises in the midst of this crater.

About half-way between L'Imposta and Ronciglione a road of little more than 1 m. on the l. leads through a forest abounding in charming scenery to the castle of *Caprarola*, the masterpiece of Vignola. It was built by that eminent architect for Cardinal Alessandro Farnese, nephew of Paul III., on the southern slopes of Monte Cimino. As a specimen of the fortified domestic architecture of the 16th century, it is perhaps unrivalled in Italy. It is of a pentagonal form, and is surrounded with bastions and a fosse. The substructions of the palace are of the most solid and imposing kind. The apartments are decorated with frescoes and arabesques, by Federigo, Ottaviano, and Taddeo Zuccheri, by Tempesta, and by Vignola himself, whose perspectives are by no means the least remarkable of the many interesting works of art for which this castle is remarkable. Each room is devoted to some incident in the history of the Farnese family, or to some allegorical subjects. The *Sala degli Annali* has the fine fresco of Taddeo Zucchero, *representing* the entry *of Charles V. into Paris* between Francis I. and Cardinal Farnese, who is riding on a mule. Taddeo has introduced himself and his two brothers as supporters of the canopy. The *Stanza del Sonno* is remarkable for its fine poetical subjects, now nearly destroyed, which were suggested by Annibale Caro. The arabesques of Tempesta are also interesting; on the top of the stairs he has represented himself on horseback in the female dress which he assumed for the purpose of escaping from his work, but he was pursued and overtaken by the people of the castle, who compelled him to return and fulfil his engagements. In the gardens is the elegant *Palazzuolo*, designed by Vignola as the casino of the castle, worthy of a visit for the beautiful prospect over the surrounding country from its upper terrace. It is stated that Cardinal Borromeo, afterwards St. Charles, during his visit to Caprarola, made an observation similar to that already recorded in the account of the Villa Lante at Viterbo: "Che sarà il paradiso!" he remarked; "Oh! meglio sarebbe stato aver dato ai poveri tanto denaro spesovi." The answer of Cardinal Farnese may be regarded as a suitable reply to all similar observations of mistaken philanthropists: "Di averlo egli dato a' poveri a poco a poco, ma fattoglielo guadagnare *con i loro sudori*."

8 m. *Ronciglione* (*Inns:* La Posta; the Aquila Nera). This is the last place entirely free from malaria between Viterbo and Rome. It is a dirty and half-ruined town of 4855 souls, romantically situated on a precipitous rock above a deep and wooded ravine, in the sides of which are several sepulchral chambers marking the site of an Etruscan town, the name of which has been lost. Its ruined Gothic castle is a striking object on approaching the town; it has some manufactures in iron; the iron is brought from Bracciano. Notwithstanding the impulse given to the town by these establishments, many of its old palaces are deserted, and falling into decay. The Roman gate bears the name of Odoardo Farnese. On leaving the town we enter upon the Campagna, a trac

[illegible] from the [illegible] of Veiano to the Cimini [illegible] near Terni, [illegible] on the [illegible] the [illegible] Apennines, and by the Mediterranean on the W.

From Bonarone, a good road to the Etruscan town of [illegible], from which a good one for carriages communicates with the post-road near Montefiascone (7 or 8 m.); so that travellers encumbered with heavy luggage may make a detour from Bonarone, either in the light carriage of the country or on horseback, and resume their carriage at Montefiascone. Sutri may also be very conveniently visited from Viterbo and Vetralla, and included in the tour from the former town, embracing the Etruscan sites on the declivities of the Monte Cimino, Castel d'Asso, Vetralla, Norchia, Bieda, and Capranica (see ante, p. 300).

Excursion to Sutri.

There is no inn at Sutri, but clean beds and tolerable accommodation may be obtained at the house of a butcher called Francucci.

Sutri occupies the site of the ancient Etruscan city of Sutrium, whose alliance with Rome exposed it to frequent attacks and sieges from the other Etrurian tribes. In these operations the military prowess of Camillus, of Fabius, and of other warriors illustrious in Roman history, was instrumental in protecting Sutrium from its enemies. The proverb "ire Sutrium" commemorates an incident which took place during the most remarkable of these attacks, when, at the urgent entreaty of the citizens, Camillus and the Roman army recovered the city from the confederated Etruscans on the very day on which the latter entered it as conquerors. From the rapidity of this double exploit, "ire Sutrium" became a proverb. The city is situated on a long insulated rock of volcanic tufa, forming, in combination with the ravines by which it is surrounded, an exceedingly picturesque position. A bridge formerly connected it with the high table-land adjoining, but it was broken down by the French in 1798. In the deep valley passed on approaching the gate from this side are numerous sepulchral chambers, but they are not so remarkable as those we shall observe in the lower valley on leaving the town for Monterosi. On the south side of the town are some fine fragments of the ancient walls. Of the five gates now observable, three are ancient, viz. the two in the southern wall, and one in the northern, now blocked up, but still called the Porta Furia, from the tradition that it was that by which the city was entered by Camillus. The latter has a slightly pointed arch, and is considered by many as more recent than the others. The two remaining gates, one at each extremity of the town, are modern, although one of them bears an inscription attributing the foundation of Sutrium to the Pelasgi, and the other setting forth the antiquity of the city. At the foot of an insulated eminence, crowned by the villa of the Marchese Savorelli, embosomed in a thick and picturesque grove of ilex and cypress, is the ancient amphitheatre of Statilius Taurus, excavated in the tufa, and so perfect as to be unique. The steps are worn in a few places, but all its corridors and vomitories and six rows of its seats are preserved. In a few places some brickwork may be recognised, but only where there existed obvious deficiencies in the rock; with this exception the amphitheatre has no masonry, but is hewn out of the solid tufa. The length of the arena is about 160 feet, and its breadth about 132 feet. Some doubt exists whether this interesting structure is of Etruscan or Roman workmanship; if it be Etruscan, it may be regarded as the type of all the amphitheatres built by Imperial Rome. Micali considers it Etruscan, Nibby refers it to the time of Augustus, and Canina regards it as Roman, on the ground, principally, that the character of the architectural details is of that period. In the face of the cliff, above the amphitheatre, are numerous sepulchral caverns, one of which has been converted into a

These and the subterranean pas-
which are known to exist beneath
ffs of Sutri, and which tradition
vested with mysterious histories,
lieved to have been used both
ces of divine worship and of
by the early Christians during
persecutions. Nearer the town,
midst of a thick wood, is a
hral chamber with a pillar in
ntre, called the "Grotta d' Or-
" in which tradition relates that
magne's celebrated Paladin was
the inhabitants also claim Pon-
ilate as a native of Sutri, which
puted by Marta on the lake of
a. The modern town has a
ation of 2000 souls; it contains
g of interest; the views from
of its old houses overlooking
lley are beautiful. On descend-
om the Porta Romana, a per-
cular face of rock, on the rt.
is seen filled with sepulchral
ers, many of which have traces
mns, pediments, and other archi-
al decorations. Several of them
pparently been fronted with stone
different quality, but these orna-
have been removed. These
ers are well worthy of ex-
tion; and indeed Sutri has
o little explored that it offers a
ample field perhaps than any
Etruscan settlement so easily
ible from the high road. There
urious church in the form of a
a, with a nave and 2 aisles, and
ery early period, excavated in
fa rock. Capranica and the road
Sutri to Vetralla are described in
rious page. Leaving Sutri for
, we again join the post-road
the junction of the routes from
and Perugia, and soon after reach
rosi.

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direct road from Ronciglione
nterosi presents nothing worthy
ticular notice.

Monterosi, Baccano, La Storta, ROME,	Described in Route 107A.

ROUTE 107.

FLORENCE TO ROME, BY THE VAL D'ARNO DI SOPRA, AREZZO, CORTONA, PERUGIA, ASSISI, FOLIGNO, SPOLETO, TERNI, NARNI, AND ORTE (RAIL).

Florence to	KIL.	M.
Compiobbi	12	7
Pontassieve	20	12
Rignano	28	17
Incisa	35	22
Figline	40	25
S. Giovanni	48	30
Monte Varchi	54	34
Buccine	62	38
Laterina	67	42
Pontecino	72	45
Arezzo	89	55
Frassinetto	100	62
Castiglione Fiorentino	106	67
Cortona	116	72
Tuoro	126	78
Passignano	135	84
Magione	144	89
Ellera	155	96
Perugia	166	103
Ponte S. Giovanni	177	110
Bastia	186	115
Assisi	190	118
Spello	200	124
Foligno Junct.	205	127
Trevi	214	133
Campello	220	136
Spoleto	231	143
Terni	260	161
Narni	273	169
Orte	289	179
Borghetto	301	187
Stimigliano	314	195
Montorso	323	200
Passo di Correse	334	207
Correse	335	208
Monterotondo	346	215
Rome	372	231

4 trains daily, 2 in the morning and 2 in the afternoon; the most con-
nient and direct being that at 8·30
which arrives at Rome at 6·3

for the day journey: and that at 11·20 P.M., arriving in Rome at 9·30 the next morning, for the night journey.

The line as far as Arezzo passes through the Val d'Arno di Sopra, and thence along the line of the old post-road, as far as Foligno, where it joins that from Ancona to Rome.

For the traveller desirous of seeing everything of interest between Florence and Rome by this route, the following project of itinerary may be useful.

1st Day.—Leave Florence by early morning train, reach Arezzo at 9 A.M., pass the day, restart at 4·35 P.M., sleep at Cortona. *2nd Day.*—Leave Cortona at 10 A.M., reach Perugia at 11½ A.M., sleep: there will be time to see much there on the same day. *3rd Day.*—Leave at 5·16 A.M., reach Assisi Stat. at 6¼, and the town at 7, time to see everything in two or three hours, so as to return to the station for the 12·35 train, or by hiring a light vehicle and going on to Spello, so as to see the church paintings there, and go on to *Foligno* at 12·54, where there will be little to detain the visitor, who can continue to Spoleto and sleep. *4th Day.*—By leaving Spoleto at 8·41 A.M. Terni will be reached at 10·17 A.M., giving plenty of time to see the Falls, and to go on to Rome at 4·52, arriving at 8·10 P.M., or, in order not to lose the fine scenery along the Nera and Tiber, sleep at Terni. *5th Day.*—Leave it at 6·54 A.M., and reach Rome at 9½ P.M. It would require a day more to visit Trevi, the sources and Temple of Clitumnus, and Narni.

The rly., on leaving the central stat. at Florence, runs at some distance from the city walls on the N. side, passing near the site once occupied by the Fortezza da Basso, then the Porta di S. Gallo, Porta Pinti, the Protestant cemetery, marked by its cypresses, and that of the Confraternity of the Misericordia on the rt., and then up the valley of the Arno, passing near S. Salvi, and through *Rovezzano*, the valley gradually narrowing to

7 m. *Compiobbi* Stat.

5 m. *Pontassieve* Stat. Here the river Sieve, descending from its long valley in the Apennines, empties itself into the Arno. [From Pontassieve roads branch off on the l. to Forlì by Dicomano (see Rte. 65), and to Pelago and Vallombrosa p. 207). The valley of the Arno contracts as the line ascends, becoming a narrow gorge passing through

5 m. *Rignano* Stat., in a narrow part of the valley.

4 m. *Incisa* Stat. (*Inn*), a town on the Arno, where the family of Petrarch lived. The bed of the river here cuts through the calcareous beds, from which the place derives its name.

3 m. *Figline* Stat. Figline is a good-sized village with an inn (the Europa). Large quantities of fossil bones have at various times been discovered in the valleys N. of Figline, near Levane and Montevarchi, and in the plain of Arezzo. The older Italian antiquaries, in their ignorance of natural history, and eager to connect everything on this road with Hannibal, at once pronounced them to be the remains of the Carthaginian elephants. The fossil bones include those of the elephant, mastodon, hippopotamus, rhinoceros, hyæna, bear, and of several deer, all of extinct species. The upper Val d'Arno is remarkable for its interesting strata, abounding in fresh-water testacea, which may be studied to advantage at Monte Carlo, about 1 m. S.E. of San Giovanni. These curious formations, evidently the deposits of a fresh-water lake, will afford much interest to the geologist who has time to linger on the way.

5 m. *S. Giovanni* Stat. (*Inn*, Leone d'Oro). This town was the birthplace of Masaccio; it recalls also the name of another native painter, Giovanni Mannozzi, better known as *Giovanni da S. Giovanni*, extolled by Lanzi as one of the best fresco-painters of his day. In the so-called *Cathedral* (for it is not a Bishop's See) are still to be seen some interesting examples of his painting: at the high altar is the Beheading of St. John, and outside on the steps leading to the entrance is

his fresco of the Annunciation; on the rt. the Sposalizio, and in the rt. aisle the St. Joseph. In the adjoining ch. of *S. Lorenzo* are a painting of the Virgin and Child, with saints, by an artist of the early school of Siena, and some other *quattrocentisti* pictures; that of the Virgin and Child, of the life size, in the chapel on the rt. of the high altar, is a fine work by *Masaccio.* On the l. of the door is seen a miserable object, the withered body of a man, built up in the church-wall, discovered a few years ago during some repairs. It remains in its original position, but nothing is known of its history.

Half-way between San Giovanni and Montevarchi, the large village of *Terranova* is seen on the opposite bank of the Arno.

4 m. *Montevarchi* Stat. (La Locanda Maggiore, outside the Florence gate, is a tolerable inn). This town is the chief market town of the Val d' Arno di Sopra; it is the seat of the Accademia Val d'Arnese, the museum of which, rich in fossil remains of this district, is worth a visit from the scientific traveller.

3 m. beyond Montevarchi, and before reaching Levane, we cross the Ambra, a considerable stream which descends from the Chianti hills, and along which there is a good road to Siena and Chiusi, and the S. part of the Val di Chiana by Rapolano.

Montevarchi is situated at the base of a hill from which it takes its name. From here the line commences to ascend over a bare and sandy tract for several miles, composed of Lacustrine clays and sand-hills, resting on the Eocene limestone beds, which continue to the plain of Arezzo. This part of the route offers little interest: the numerous ravines traversed, here called *Borri*, have necessitated very expensive works in the form of viaducts, bridges, tunnels, &c.

5 m. *Buccine* Stat. The village of B., on the Ambra, is at some distance from the station. Large masses of lignite, used in firing and on the railway, are found in this part of the Val d'Arno in the *fresh-water bed of* marl *and gravel.*

4 m. *Laterina* Stat., at nearly the summit-level between Montevarchi and the plain of Arezzo. The village of Laterina is on the opposite side of the Arno.

3 m. *Ponticino* Stat. From here the rly. runs closer to the Arno. The village seen on the l., beyond the river, is *Castel Fibocchi*, a large borgo.

6 m. farther the rly. descends gradually to the plain of Arezzo, at *Pratantico*, near the Chiana.

[About 1 m. on the rt. from Pratantico is situated the Chiusa de' Monaci, which will be well worthy of a visit from every traveller interested in hydraulic engineering: it consists of a series of locks and sluices, by which the drainage of the beautiful and fertile Val di Chiana, the ancient Palus Clusina, is regulated.]

After crossing the Chiana, the rly. enters the plain of Arezzo; passing near the village of S. Leo on l., and the Castro stream, we reach

11 m. AREZZO Stat., at the S.E. point of the city walls. A newly constructed street leads from the stat. to the centre of the city, about ¼ m. distant. In an open space about half-way a statue of Fra Guittone is about to be erected, from whom the street has received its name, Via di Guittone Monaco. The street debouches near the ch. of S. Francesco. (*Inns:* the Hôtel Royal, formerly the Arme d'Inghilterra; Vittoria, formerly La Posta, very good, well furnished, excellent restaurant; l'Europa; il Tamburo, a very fair second-rate inn, frequented by Italian families. Filippo Palmi will be a good guide for Arezzo and the environs.)

This ancient city, the representative of one of the most powerful cities of the Etruscan league, is beautifully situated at the foot and on the declivity of a range of hills overlooking its fertile plain. It abounds not only in ecclesiastical monuments of the middle ages, but in historical associations with many illustrious names in Italian literature and art. It was the birthplace of Mecænas, Petrarch, Vasari, and a long list of eminent men in every branch o

knowledge—so long, indeed, that the historian Villani attributes their number to the influence of the air: and Michel Angelo, who was born at Caprese in the neighbourhood, good-humouredly complimented Vasari on attributing his talent to its climate: "Se io ho qualche buono nell' ingegno, egli è venuto dal nascere nella sottilità dell' aria del vostro paese di Arezzo."

The Pop. of Arezzo is 11,000. It is a neat, clean, and well-paved city, with good streets.

Independently of its interest as one of the cities of ancient Etruria, *Arretium* was celebrated in Roman times for its small vases of red clay of a bright coral colour, which Pliny says were equal to those of Samos and Saguntum. The Etruscan city twice contended against the Romans, but without success, and in later times became the head-quarters of Flaminius prior to his disastrous defeat at Thrasimene. In the middle ages, during the contests of the Guelphs and Ghibellines, Arezzo contended against Florence, but at length fell under her power. During the revolutionary excitement of 1799 the inhabitants rose against the French authorities, and committed great atrocities. They afterwards had the rashness to oppose the army of General Mounier at Prat'antico; which the French general resented by sacking a large portion of the town and destroying its defences.

The most interesting objects at Arezzo may be visited in a few hours by the passing traveller, in the following topographical order:—*S. Francesco, Piazza Grande, Loggia of Vasari, Ch. of La Pieve, Fortress and Ruins of Roman Thermæ, Cathedral or Duomo, Promenade or Passeggiata del Prato, Palace of the Magistrato Civico, Chs. of S. Domenico, SS. Annunziata, Badia, Museo Pubblico and Library.*

In the *Piazza Grande* or *Maggiore* are the fine *Loggia* constructed by *Vasari*, and considered his masterpiece in architecture.

The *Ch. of Sta. Maria della Pieve*, which with the Palazzo del Governo the Confraternità della Misericordia (now containing the law courts, museum, and library) forms one side of the Piazza Grande, the most ancient in the city, said to have been founded before A.D. 700, and supposed to occupy the site of a temple of Bacchus. The entrance is from the adjacent street. It was repaired in 1216 by *Marchionne*, a native architect, with the addition of the front and campanile: the latter in 1330. In 1520, the whole was modernised in the worst taste. The façade has 3 open colonnades, like the Duomo of Pisa, containing no less than 53 columns, some of which are round, some angular, and some twisted. The middle column of the 3rd story is a Caryatid. The doorway is round-headed, resting on 6 columns with Corinthian capitals, and various bas-reliefs and statues. Over the 3 portals are some archaic reliefs, representing the Madonna, with several sacred subjects. The Bell Tower has 5 stories of columns with fantastic capitals. The sculptures on the façade, according to an inscription, are by *Marchionne*, and were erected in 1216. The whole building presents a singular mixture of facility of style with irregularity of detail. In the interior the arches are either semicircular or obtusely pointed; above the high altar is the fine picture of St. George, by *Vasari*, and on the rt. a very interesting Gothic altarpiece, painted in compartments, by *Pietro Laurati*; it is described by Vasari in his Life of that early painter, and was restored by Vasari himself, by whom it was placed here. It represents the Virgin and Child in the centre, with SS. John the Baptist, Matthew, John the Evangelist, and Donatus, on either side. There is a curious bas-relief representing the 3 Kings in Adoration before the Infant Christ, with their names over their heads, said to have been found under one of the pillars; and 2 figures in fresco by Giotto mentioned by Vasari. This ch. is now undergoing a thorough restoration, by which it will be brought back to its original style.

The Duomo or Cathedral, in the Upper Town, is an imposing specimen of Italian

Gothic. The piazza in which it stands recalls in many features the English cathedral close. It was commenced in 1177, from a design of Lapo; the tribune and high altar were added about 1290. The interior of this majestic edifice is characterised by a gloomy grandeur which gives it a sombre effect. The compartments of the vaulted roof are covered with biblical subjects in fresco; its brilliant painted windows were executed early in the 16th century by Guillaume de Marseilles (called Guglielmo da Marcilla by the Italians), a French Dominican monk. The tall lancet windows of the Tribune have been compared and even preferred to the "Five Sisters" of York Minster; and another in the S. wall near the W. end, representing the Calling of S. Matthew, was so highly prized by Vasari, that he says "it cannot be considered glass, but rather something rained down from heaven for the consolation of men." Over the high altar, the marble shrine by *Giovanni da Pisa*, covered with bas-reliefs representing events in the life of S. Donatus, patron of the city, and with numerous small statues, is one of the best works of that great sculptor; it was executed in 1286: in the middle compartment are the Virgin and Child; on one side is St. Donatus, and on the other St. Gregory, whose bust is a portrait of Pope Honorius IV. The series representing the actions of S. Donatus, the saint on his funeral couch, and the bas-relief of his death, on the back, are very fine. Vasari, in his description of this monument, says that it cost 30,000 gold florins. The Magdalen, a fine figure in fresco, was painted by *Pietro della Francesca.*

The Tomb of Guido Tarlati, of Pietramala, the warrior bishop of Arezzo, and chief of the Ghibellines, excommunicated by the pope, whose life was one of the most dramatic in the history of the times, is another interesting specimen of early monumental sculpture. It was executed, according to the inscription upon it, in 1330, by *Agostino* and *Agnolo da Siena,* from the designs, as *Vasari supposed,* of Giotto; *it appears doubtful, however,* whether the great painter gave the design, though he certainly recommended Agnolo and Agostino as the fittest sculptors for the work. The history of the ambitious prelate is represented in 16 compartments, in which the figures, although short, are worked out with singular delicacy and precision, surprising works for the time, and worthy of the highest place among the early specimens of art after its revival. The subjects are as follow:—1. Guido taking possession of his bishopric. 2. His election as their general-in-chief by the people of Arezzo in 1321. 3. Plunder of the city, which is represented under the form of an old man. 4. Guido installed Lord of Arezzo. 5. His restoration of the walls. 6. His capture of the fortress of Lucignano. 7. Capture of Chiusi; 8. of Fronzole; 9. of Focognano; 10. of Rondina; 11. of Bucine; 12. of Caprese. 13. The destruction of Laterina; 14. of Monte Sansovino. 15. The coronation of the Emperor Louis of Bavaria, in S. Ambrogio, at Milan. 16. The death of the Bishop, in 1227. Besides these subjects, the figures of priests and bishops on the columns separating the compartments are beautiful as works of art.

The ch. consists interiorly of an immense nave, separated from its 2 narrow aisles by 6 huge grouped columns, dividing as many chapels, the tribune being of the same width; there are no transepts, the arches are pointed, and the roof of the nave and arches are finely groined, the whole painted with scriptural subjects of a subsequent date to that of the building. There is no triforium or gallery. The wall above the arches of the nave is pierced with as many circular windows, those on the S. filled with good painted glass; there is also a finely painted rose window in the W. front.

The tomb of Pope Gregory X., in the l. aisle near the entrance to the ch., executed in 1307, has been attributed by Vasari to *Margaritone;* it is much more in the style of Nicola Pisano, or his school. The Pontiff lies under a trefoil arch, with a medallion of the Saviour above in the act of benediction. This enlightened pope was

seized with illness at Arezzo, where he died suddenly. He was on his return from France to Rome to make the final preparations for a new crusade to the Holy Land, in which he had enlisted Rudolph of Hapsburg, Philippe le Hardi, Edward of England, the King of Arragon, and all the principal potentates of Europe. The great picture, by *Benvenuti*, a modern painter, Judith showing the head of Holofernes, one of the finest productions of modern art, although the figure of Judith is perhaps too theatrical, is in the large chapel of the Virgin, opening out of the l. aisle. In the same chapel is the painting of Abigail kneeling before David, by *Sabatelli*, a cotemporary artist. It also contains 2 very fine works by *Luca della Robbia*,—one, the Crucifixion, with angels and saints, and the other, Madonna and saints; also a good one by *Andrea*, the Virgin kneeling before the infant Saviour. Over one of the side doors of this cathedral are suspended some fossil tusks, which the citizens still regard as relics of the elephants of Hannibal. Among other tombs of eminent natives is that of Redi, the natural philosopher, poet, and physician, celebrated for the purity of his language and style. He died in 1698. The archives of the cathedral contain about 2000 documents, among which is an almost complete series of Imperial diplomas, grants from Charlemagne to Frederick II., in favour of the ch. of Arezzo, &c. The marble statue of Ferdinand de' Medici, in front of the church, is by *Giov. di Bologna*. In the Sacristy is a curious fresco by *Bartolommeo della Gatta*, of St. Jerome in the desert, removed from the Baptistery; and some oil sketches by *Luca Signorelli*; that of the Presentation of the Virgin is very beautiful. The façade of this ch., as of many others in Arezzo and Florence, is unfinished. A handsome modern octagonal bell-tower has been erected at the N. extremity of the cathedral.

The ch. of the *Badia di Sta. Fiora* is remarkable for the architectural painting on its flat ceiling by the famous master of perspective *Padre Pozzi*. In the refectory is the immense painting of the Banquet of Ahasuerus by *Vasari*, who has introduced his own portrait under the figure of an old man with a long beard. In the cloisters of the secularised monastery attached to this ch. there is formed a small Pinacoteca or picture-gallery, in which are some valuable pictures of local and other schools. They include—the Madonna spreading her mantle over the people of Arezzo, by *Lorenzo di Bicci*, and another similar subject by *Porri Spinello*; Madonna della Misericordia, by *Pecori*; Madonna and Child, with angels, saints, and prophets—the Child, held by St. Donatus, replacing a piece of glass in a broken chalice, by *Luca Signorelli*; 2 pictures of San Rocco with Christ and Virgin; Virgin and Child, with saints, by *Lauruti*; and a fine terra-cotta of St. Sebastian by *Luca della Robbia*.

The ch. of *S. Francesco*, in the centre of the city, contains behind the high altar the frescoes by *Pietro della Francesca*, so much praised by Vasari; they represent the History of the Cross, and the Vision and Victory of Constantine, which are supposed to have given Raphael the idea of his great battle in the *Stanze* of the Vatican. They were much damaged during the last century by an earthquake, and more recently by enlarging one of the windows of the choir. There is a very fine Annunciation by *Spinello Aretino* over one of the altars in this church; and a curious *tavola* of the Virgin and Child, attributed to *Margheritone*. The beautiful circular window of painted glass is by William of Marseilles. An ancient chapel, converted into a belfry, has been recently discovered here; it is covered with frescoes, rescued from a covering of whitewash, attributed to *Spinello* and others. Several large cartoons by *Benvenuti* are placed in this ch.

The ch. of *la SS. Annunziata*. Outside, over one of the small doors, closed by a grating, which will be opened on

application, is a fine fresco of the Annunciation, by *Spinello Aretino*, mentioned by Vasari; the head of the Madonna is of singular beauty.

The ch. of *San Domenico*, at the N. extremity of the town, near the Porta S. Clemente, formerly contained numerous frescoes by *Spinello*, the greater number of which were whitewashed over: some fine figures have been recently discovered; amongst them St. Peter and St. Paul, partly destroyed by having had architectural decorations painted over them.

The ch. of *S. Bartolommeo* has a remarkable fresco by *Jacopo da Casentino*, master of Spinello.

San Bernardo.—In the sacristy is a fresco by *Spinello*, called "la Madonna della Latte;" and in a small ch. in the Via delle Derelitte, is the Madonna della Rosa, also by *Spinello Aretino;* it was formerly in the ch. of S. Stefano; it is held in much veneration, and will be shown by the custode after sundry preliminary lightings of candles; it is a fine specimen of the master.

SS. Trinità.—A fresco by *Spinello Aretino* remains in good preservation on the outside wall of this ch. The Father is represented supporting the Son on the cross, a Dove issuing from the breast of the Father. On the great altar of the church is an admirable picture of the Madonna and Saints, by *Luca Signorelli*, behind which there is a finely carved wooden Crucifix, lifesize. In the ch. of *S. Agostino* there is a good Presentation in the Temple, of the school of Perugino. Among the many fine productions of La Robbia ware in Arezzo may be mentioned the first altar on the l. in the ch. of *S. Maria in Grado*.

The *Palazzo Pubblico*, or *Magistrato Civico*, near the Cathedral, built in 1333, was originally Gothic, but has been modernised without the least regard to its ancient style of architecture. It contains a *small collection of paintings by native artists; on the front is a curious series of armorial bearings* of the successive Podestàs, amounting to many hundreds, and including some historical names.

Nearly opposite to the Pieve is the public prison, a very ancient building, the front also covered with sculptured armorial bearings and other devices.

The *Confraternità* di Santa Maria della Misericordia, built in the 14th century, has a very fine Gothic front and porch of exceeding richness, flanked by 2 lancet windows; it was founded originally for the relief of the poor, and as a provision for widows and orphans; with these objects are now combined a museum of antiquities and natural history, and a library containing upwards of 10,000 volumes. Over the entrance is a fresco, by Spinello, of Christ, the Virgin, and St. John.

The *Museo Pubblico*, called also l'Accademia del Petrarca, with the *Library*, contains a good collection of ancient vases, bronzes, and cinerary urns, and a fine collection of Majolica, very well arranged, formerly constituting the *Museo Bacci*. The vases are chiefly of the redware of the city, and have been described in Dr. Fabroni's work on the Arezzo vases; there are also examples of the pottery of other Etruscan towns. The large Etruscan vase with red figures, found near Arezzo in the middle of the last century, representing the Combat of the Amazons, Hercules slaying a warrior, a dance of Bacchanals, and some interesting vases of red stamped ware, for the manufacture of which Arezzo in Pliny's day was celebrated.

The walls of Arezzo were erroneously supposed to be Etruscan; they are not older than the middle ages; and it is now generally admitted that the present town occupies not the site of the Etruscan city, but that of the Roman colony founded after the site on the hill above had been abandoned. On the hill called Poggio di San Cornelio, 3 m. S.E. of the town, several fragments of Etruscan masonry were discovered about 18 years ago, which are supposed to be the w

[illegible] of city walls. Modern antiquaries regard them as marking the site of the Roman Arretium.

Large [illegible] remains of the Roman ruins of Arezzo: the massive walls in the garden of the Dominican convent, near the Porta S. Spirito, are supposed to belong to an amphitheatre, and those between the Fortress and the Porta Colcitrone to Thermæ.

Like Venice and Bologna, Arezzo has its dwellings associated with the memories of illustrious names. They are generally marked by marble tablets, inscribed with the names of those who were born within: they are so numerous that scarcely a street is without its record. This custom has been unjustly ridiculed by some recent writers: few persons derive so much instruction from these memorials as travellers, and their more frequent adoption in England would associate many an interesting house with the greatest names in our history. The most remarkable house in Arezzo is that in the Sobborgo del' Orto, close to the cathedral, in which *Petrarch* was born on Monday, July 20, 1304. A long inscription, put up in 1810, records the fact; the room shown as the scene of his birth has retained no trace of antiquity. Close to it is the well near which Boccaccio has placed the comic scene of Tofano and Monna Ghita his wife. In the Strada San Vito is the house of *Vasari*, still preserved nearly in its original state, and containing some works by that celebrated artist and biographer.

Among the other eminent natives of Arezzo may be noticed Lionardo Aretino, the Florentine historian; Pietro Aretino, the satirist; Fra Guittone, or Guido Monaco, the inventor of musical notation (his birthplace is near the ch. of S. Domenico); Guittone, the poet, mentioned by Dante in the Purgatorio; and Margaritone, the [illegible]inter, sculptor, and architect of the [illegible]h century. In modern times Arezzo [illegible] produced 2 of the most eminent [illegible] of Italy—Count Fossombroni, for [illegible]v years prime minister of Tuscany, [illegible]g whose administration the country [illegible]yed a degree of prosperity and tranquillity unknown elsewhere in Italy; and Benvenuti, the painter, celebrated, amongst his other works, for his frescoes in the Medicean chapel at San Lorenzo.

The red sparkling wine of Arezzo formerly enjoyed great celebrity; Redi thus noticed its fine qualities:—

"O [illegible] vermiglione,
[illegible],
Fa superbo l'Aretino."

There is a handsome Promenade, called the *Passeggio di Prato*, extending from the Cathedral to the Fortress, with a statue of the Grand Duke Ferdinand III.

Good roads Rtes. 91 and 92 lead from Arezzo to Urbino, by Borgo San Sepolcro and Città di Castello there is a diligence to the latter place on Tuesday, Thursday, and Saturday mornings, leaving on the arrival of the early trains; to Siena by Sinalunga (Rte. 85; and to Chiusi by Fojano and Torrita.

Carriages may be hired at Arezzo for the rly. station at Sinalunga; and for Borgo San Sepolcro and Città di Castello.

[Excursion through the Val di Chiana to Chiusi.

A very interesting excursion may be made from Arezzo to Chiusi, through the Val di Chiana, one of the richest agricultural districts not only of Italy, but perhaps of Europe. As there are no post-horses, the journey must be made by vetturino, or the traveller will easily find a gig-conveyance at Arezzo for the whole or a part of the journey.

Leaving Arezzo, the road is the same as that to Siena as far as the Chiana, passing for 2 miles across the Piano di Arezzo, thence over the hills of L' Olmo to Pieve al Intoppo, 1 m. Crossing the river, the road turns to the S., and after running through the plain for 12 m. parallel to the Chiana, by the village of Montagnano, reaches Fojano by a steep ascent, where, to a carriage, oxen are often required.

Fojano, on the site of the station of *ad Græcos* on the Via Cassia, is upon the hill, commanding a fine view of the valley beneath and of the distant mountains of Cortona, of the lake of Thrasimene, &c. The cathedral, or *Collegiata*, is very neat, and has a good altarpiece by *Andrea della Robbia*, the Virgin giving her girdle to St. Thomas, with portraits of the donors (dated April, 1502), and statues of the Magdalene and Martha. There is also a good altarpiece by the same Andrea in the ch. of *San Domenico*, representing the Ascension; and in the ch. of *San Francesco* a group of the Virgin, Martha, and St. John, with figures of SS. Francesco and Chiara. The position of Fojano, at a considerable elevation (1080 feet above the sea), places it out of the reach of the malaria which, at certain seasons, renders the subjacent plain unhealthy. The Inns at Fojano are indifferent: the best is on the l. hand on entering the town.

The most direct road to Chiusi, on leaving Fojano, will be by *Bettole* and Torrita. Descending rapidly, it crosses the Esse torrent about 3 m. distant, to ascend to Bettole, a village on a height, also out of the reach of malaria. Here the tourist may visit one of the great farms or *fattorie* which belonged to the Order of San Stefano, to which the greater part of the reclaimed land in the valley of the Chiana belonged. To each fattoria are attached several smaller farms (Podere). Descending from Bettole, we cross the *Foenna*, one of the largest tributaries of the Chiana, 3 m. beyond which is Torrita. From Torrita to Chiusi a hilly road, passing at the base of the high hill on which Montepulciano stands, brings us to the margin of the lakes of Montepulciano and Chiusi; it is the same as that from Chiusi to Siena, described Rte. 85.

The Tuscan portion of the valley of the Chiana, extending from the lake of Chiusi to the Chiusa de' Monaci, near which it empties itself into the Arno, remained a pestilential marsh until towards the middle of the last century, when a mode of drainage was adopted peculiar to Italian hydraulic engineering,—that of *Colmates*, which is effected by carrying the torrents charged with alluvial matter into the marshy portions, allowing them to deposit the mud thus brought down, by which the subjacent soil is raised, and such a fall for all stagnant waters procured as to permit of the ordinary methods of drainage. By this means the valley of the Chiana, by which Dante illustrates the pestilent fevers of the tenth *bolgia* of the Inferno—

"Qual dolor fora, se degli Spedali
Di Val di Chiana, tra' Luglio e' 'l Settembre"—
Inf., xxix.

is now reduced to one of the most fertile districts of Tuscany, rich in corn, vines, and mulberry plantations, peopled by a healthy peasantry, and studded with numerous villages. These operations, begun under the direction of the celebrated mathematicians of the school of Galileo—Torricelli and Viviani—were completed under that of the late patriotic prime minister of Tuscany, Count Fossombroni, one of the last of that celebrated school of Italian mathematicians and engineers which has nearly ended with himself.

The agriculturist will do well to visit some of the large farm-establishments or *fattorie*, especially those of Crete, Fojano, Bettole, Dolciano, &c.; in which the mode of preserving grain in underground chambers or *Silos* will be worth his notice.

To the scientific traveller the valley of the Chiana presents a phenomenon in physical geography almost unique—the change in the course, and in an opposite direction, which the waters of the Clanis have taken within the historic period. In the first centuries of our era the whole of the waters of the Clanis, with a portion of those of the Upper Arno, ran into the Tiber, and a considerable part of the former did so even in the middle ages; but in consequence of the elevation of the soil of the valley by natural means and by the hydraulic operations above alluded to, the whole of the waters of the Chiana, as far as Chiusi, now empty themselves into the Arno. We learn from Tacitus that this change in the course of the Clanis was contemplated by Tiberius, but the project was abandoned in consequen

of the opposition of the Florentines, who represented that their lands would be flooded and destroyed if the course of the river was so diverted.

For a more detailed description of the means adopted to drain the valley, the reader is referred to Count Fossombroni's celebrated work, 'Memorie Fisico-Storiche sopra lo Val di Chiana.'

The Via Cassia ran along the W. side of the Val di Chiana; Fojano, as already stated, was one of the principal stations upon it.]

Arezzo to Perugia.

The rly. follows very nearly the direction of carriage-road as far as Foligno.

Leaving Arezzo, the line proceeds at first through some deep cuttings in the Eocene sandstones and along the Val di Chiana, skirting the base of the hills which bound it on the E.

3 m. from Arezzo is *l' Olmo*, a village so called from a gigantic elm, to which tradition had given an age as old as the time of Hannibal. It was so large that 10 men could hardly encircle it with their arms. 3 m. beyond this is

7 m. *Frassinetto* Stat., at the base of *Monte Lignano*, one of the high peaks (2748 Eng. ft.) of the chain that extends from Arezzo to Cortona.

5 m. *Castiglione-Fiorentino* Stat. The town, in a picturesque situation, is upon the top and declivity of the hill on the l. The Leone Bianco is a fair village inn, with a civil landlord. C. contains some fair pictures. In the *Collegiata*, which has been recently restored and partly rebuilt, is an interesting altarpiece of the early Sienese school, representing a Virgin and Child enthroned, surrounded by angels, with portraits of the donors of the picture in the predella; a Virgin and Child with SS. Peter, Paul, Julian, and Michael, by *Bartolommeo della Gatta*, in very bad condition, removed from *Sta. Maria della Pieve*; an altarpiece by one of the *della Robbias*; and in the chapel of the *Sacrament*, an early fresco by *Luca Signorelli*, the Deposition—an interesting work. In *S. Francesco* is a painting by *Vasari*, representing the Virgin, St. Luke, St. Francis, and St. Silvester; and in the passage leading to the sacristy, a Crucifix by *Margaritone*. The view from the terrace, below the old town, is magnificent. It commands the broad valley of the Chiana in all its length, scattered over with villages, while in the foreground is one of the richest districts of Italy, abounding in vineyards and every kind of agricultural produce. 2 m. beyond Castiglione the rly. passes below the village of *Montecchio*, a stronghold erected in former days to defend the road; and afterwards winding round the hill of Cortona, we reach at the foot of one of its spurs

5 m. *Cortona* or *Camuscia* Stat.

Excursion to Cortona.

(*Inns:* The Locanda di Europa ("rather rough"), and the Albergo della Stella, to the l. on entering the town, said to be better.) Close to Camuscía, near the station, on the road to Montepulciano, is a tomb discovered in 1842 by Signor Sergardi, from whom it derived the name of the "Grotto Sergardi." It is a huge tumulus, called "Il Melone," within which were found 2 parallel sepulchres of double chambers. The tombs had been rifled of their contents; but a smaller chamber was discovered above them, which contained several iron and bronze articles, and some vases containing human ashes. The chambers are almost inaccessible from damp; but all the objects discovered may be seen in the neighbouring villa of Signor Sergardi.

Cortona, one of the most ancient of the 12 cities of the Etruscan league, dating its origin from the Pelasgi, if not from a still earlier race, occupies a commanding position on the very summit of a mountain. As the Corythus of Virgil, it will at once be recognised by the classical tourist as the scene of the murder of Iasius by Dardanus, and of the subsequent flight of the latter into Asia Minor:—

"Hinc illum Corythi Tyrrhenâ à sede profectum
Aurea nunc solio stellantis regia cœli
Adcipit, et numerum divorum altaribus addit."
Æn., vii. 209.

This mythological antiquity carries us back to an age anterior to the siege of Troy. It was founded, according to Dionysius of Halicarnassus, by the Umbri, from whom it was captured by the Pelasgi, who advanced into Central Italy from their first settlement at the mouth of the Po, and then seized and fortified Cortona.

The present town, on the declivity of a mountain spur, 2173 ft. above the sea (Pop. 3370), lies within its ancient circuit; the modern gates seem to be the same as the ancient; and the wall, formed of enormous rectangular blocks of sandstone, laid together in horizontal courses without cement, is preserved for about 2 m., nearly two-thirds of its original extent. Here and there it is interrupted by Roman works or modern repairs, but its magnificent masonry is generally well preserved beneath the modern fortifications. Near the fortress, beyond the modern wall, is a fragment 120 feet in length, composed of blocks varying from 7 to 14 feet in length, and from 3 to 5 feet in height; 7 courses remain in one part, where the wall is 25 feet high. In addition to the walls there are several other objects of Etruscan antiquity to engage attention. Within the town is a vault under the Palazzo Cecchetti, lined with regular uncemented masonry, about 13 feet square and 9 high, and apparently sepulchral. On the ascent to Sta. Margherita are some remains of Roman baths, miscalled the Temple of Bacchus. Outside the town, about ½ m. from the Porta di S. Agostino, is an Etruscan tomb about 7 feet square, called the "Grotto of Pythagoras." It was entered by folding doors of stone, the sockets for which are still visible, though the doors have been removed. The walls are of enormous rectangular blocks, finished and put together with wonderful precision, and the roof is formed of 5 huge wedge-like stones, of great length, resting on semicircular walls, and suggesting the idea that the architect must have understood the principle of the arch.

In the *Museum of the Academy* there is a small collection of antiquities, among which coins and bronzes predominate. A small bronze figure of Jupiter Tonans is the best figure in the collection; but the gem of the museum is the *Bronze Lamp*, of which Micali says that no other Etruscan work in bronze, except the larger statues, can rival it in mastery of art. It was discovered in a ditch at La Fratta in 1840. It is a circular bowl, nearly 2 ft. in diameter, having 16 lamps round the rim, alternating with heads of Bacchus, and a Gorgon's face of inexpressible fierceness at the bottom. There is a fine head of a Muse (Polymnia) painted in a kind of encaustic, and on slate, of singular beauty, supposed to be Greek, discovered near Valiano, with other ancient remains; if Greek, as there is reason to believe, it is the only work of this kind in existence. There are few vases in terra-cotta of any interest in the Museum.

The *Accademia Etrusca* was founded, in 1726, by the eminent antiquary Venuti; it is at present in the Palazzo Pretorio, where are also the library and museum. The Academy has published 10 volumes of memoirs; its president is honoured with the title of "Lucumo," the ancient name of the chiefs of Etruria. The Library, called the Biblioteca Ponbucci, has a beautiful MS. of Dante, and another entitled '*Le Notti Coritane*,' in 12 folio volumes, a collection of conversations on archæological subjects.

The *Cathedral*, said to be as old as the 10th cent., was modernized in the 18th by Galilei, the Florentine architect. It has several fine paintings, among which are a Deposition from the Cross, by *Luca Signorelli*, who was a native of Cortona; his manner may here be traced, from its early style in the Deposition, to his more advanced in the Last Supper. The Annunciation is by *Pietro da Cortona*. The singularly beautiful picture of the Last Supper, by *Luca Signorelli*, now here, was formerly in the ch. of Gesù; it represents the Saviour distributing bread to the kneeling Apostles. The most remarkable sepulchral monument is a great Sarcophagus, which the local antiquaries, eager to tify everything with Hannibal'

sion, have honoured by calling it the tomb of the Consul Flaminius. The good bas-relief on it, representing the combat of the Centaurs and Lapithæ, is clearly referable to a later period of Roman art, so that there can be no authority for the tradition which regards the sarcophagus as that of the unfortunate consul. Another tomb is that of Giambattista Tommasi, Grand-Master of the Knights of Malta in 1803. In the sacristy a Dead Christ with predella, by *Luca Signorelli*, from the ch. of S. Margherita.

The *Ch. of Gesù* contains a Conception and a Nativity, by *Luca Signorelli:* a very beautiful Annunciation, as well as two *gradini* admirably preserved, on which are represented events in the lives of the Virgin and of S. Domenico; these 3 works of *Fra Angelico* were formerly in the ch. of St. Domenico. The unfinished enthroned Madonna, with St. Ubaldo and St. Rocco, is by *Jacone*.

The *Ch. and Convent of Santa Margherita* occupy the summit of the hill of Cortona; they are surrounded by plantations of cypresses, and the view from them is one of the finest that can be imagined. Its fine pointed architecture, of which little more than one window remains, was by *Nicolò* and *Giovanni di Pisa*, whose names are inscribed on the bell-tower. The Tomb of Sta. Margherita in the Sacristy, by *Giovanni di Pisa*, is a remarkable work of the first years of the 14th century; its silver front was presented, together with the crown of gold, by *Pietro da Cortona*, when he was raised to the dignity of a noble by his native city; and is said to have been designed by himself. Among the paintings are a Dead Christ, by *Luca Signorelli;* a St. Catherine, by *Baroccio;* a Conception, with St. Margaret, St. Francis, St. Dominick, and St. Louis, by the elder *Vanni;* the Virgin, with St. John the Baptist, St. Elizabeth of Hungary, and St. Biagio, by *Jacopo da Empoli;* and in a chapel at the end of the porch on entering, an altarpiece of the Virgin and Saints, by "*Andreas de Florentia*," dated 1437. The ch. is now being enlarged and thoroughly restored, during which the works of art which it contains are not to be seen.

The Gothic *Ch. of S. Francesco*, of the 13th century, has one of the finest works of *Cigoli*, the Miracle of St. Antony's Mule which converted a heretic, and an Annunciation by *P. da Cortona*.

The *Ch. of S. Domenico*, erected in the early part of the 13th century, contains in one of the chapels next the high altar a charming work by *Fra Angelico*, representing the Virgin surrounded by 4 saints and angels; a somewhat similar picture in the sacristy appears to be by one of his pupils. In the choir is a fine Gothic altar painted in compartments, by *Lorenzo di Nicolo*, with the date 1440, and an inscription stating that it was presented by Cosimo and Lorenzo de' Medici to the monks of this convent, on condition that they would pray for their souls. The Assumption with St. Hyacinth is by *Palma Giovane*.

The *Ch. of S. Agostino* contains one of the best works of *Pietro da Cortona*, the Virgin, with St. John the Baptist, St. James, St. Stephen, and St. Francis; and a painting by *Jacopo da Empoli*, representing the Virgin, St. John the Baptist, and S. Antonio Abate.

The *Ch. of the Compagnia di San Nicolò* has a fresco by *Luca Signorelli*, lately discovered; and a fine altarpiece by the same master, painted on both sides, and well restored (1855).

About 4 m. N. of Cortona, reached by a mountain-path, is the Hermitage or *Eremo di S. Egidio*, at the base of the peak of the same name, the highest point of the offshoot of the Apennines that separates the valleys of the Tiber and the Chiana (3426 Eng. ft. from the *Alto di S. Egidio*). From here is one of the finest panoramic views in Central Italy.

Leaving Cortona Stat., the rly. runs nearly parallel to the old post-road, leaving the village of Ossaja, the former Tuscan frontier town, about 1 m. on l., approaching gradually the lake, which it reaches at

6 m. Tuoro Stat., at a short distance from the water's edge. Halfway between Cortona Stat. and here a

good road branches off on rt. at *Redola* to Castiglione del Lago and Panicale, where there are fine frescoes by *Perugino*. From Tuoro the rly. runs close to the lake on rt., leaving upon the rising ground on the l. Monte Gualandro and *Case del Piano*, crossing the Val Romana before reaching, on emerging from a short tunnel,

6 m. *Passignano* Stat. Passignano is a dirty little town, built at the extremity of a rocky promontory. There is, however, a decent little inn here—a relic of the old posting days—on the borders of the lake, at the extreme end of the town farthest from the rly. stat. The town is surmounted by the ruins of a romantic old castle. There are many beautiful walks on the uplands behind the town, affording delightful views of the lake and surrounding country. It is also a convenient point for inspecting the old battle-ground. Boats may be obtained here for visiting the islands on the lake. From here the rly. and carriage-roads run close to each other, through lovely scenery, following the shores of the lake for 4 m. to the hamlet of Torricella, near the water's edge.

On leaving Cortona the LAKE OF THRASIMENE will naturally recall to the traveller the memorable battle fought upon its banks, upon the very ground, indeed, which he must pass between that station and Passignano. The details of that disastrous action, "one of the few defeats," says Livy, "of the Roman people," are fully given by that historian and by Polybius; but the local features of the country, as they may still be traced, are nowhere more accurately described than in the following note of Sir John Hobhouse to the 4th canto of 'Childe Harold:'—

"The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Case del Piano, the next stage on the way to Rome, has for the first 2 or 3 m. around him, but more particularly to the rt., that flat land which Hannibal laid waste in order to induce the Consul Flaminius to move from Arezzo. On his left, and in front of him, is a ridge of hills bending down towards the lake of Thrasimene, called by Livy 'montes Cortonenses,' and now named the Gualandro. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there: but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the 67th milestone from Florence. The ascent thence is not steep, but continues for 20 minutes. The lake is soon seen below on the rt., with Borghetto, a round tower, close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the marshes near to this tower. Lower than the road, down to the rt., amidst these woody hillocks, Hannibal placed his horse, in the jaws of, or rather above, the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the 'tumuli.' On a summit to the l., above the road, is an old circular ruin, which the peasants call 'the tower of Hannibal the Carthaginian.' Arrived at the highest point of the road, the traveller has a partial view of the fatal plain, which opens fully upon him as he descends the Gualandro. He soon finds himself in a vale enclosed to the l., and in front, and behind him, by the Gualandro hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the rt. and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears 'a place made as it were on purpose for a snare,' *locus insidiis natus*. Borghetto is then found to stand in a narrow marshy path close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a hi

[illegible] [illegible]. There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position. From this spot he despatched his Balearic and light-armed troops round through the Gualandro heights to the right, so as to arrive unseen and form an ambush among the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto. Thus the Romans were completely enclosed, having the lake on the r., the main army on the hill of Torre in front, the Gualandro hills filled with the light-armed on their l. flank, and being prevented from receding by the cavalry, who, the farther they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forwards as it were with one accord into the plain.

"There are 2 little rivulets which from the Gualandro into the lake. traveller crosses the first of these ut a mile after he comes into the and this divides the Tuscan from the Papal territory. The second, about a quarter of a mile further on, is called 'the bloody rivulet;' and the peasants point out an open spot to the l. between the 'Sanguinetto' and the hills, which they say was the principal scene of slaughter. The other part of the plain is covered with thick-set olive-trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is indeed most probable that the battle was fought near this end of the valley, for the 6000 Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain and to pierce through the main army of Hannibal.

"The Romans fought desperately for 3 hours, unconscious of an earthquake which occurred at the time and overthrew many cities and even mountains, in various parts of Italy; but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives; and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandro, were strewed with dead. Near some old walls on a bleak ridge to the l., above the rivulet, many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the 'stream of blood.'" In the plain, before reaching Passignano, the name of La Vallata Romana, between the road and the lake, is supposed to refer to that fatal conflict.

The Lake of Thrasimene, which has scarcely changed its ancient name in the modern one of *Lago Trasimeno*, is a sheet of water about 30 English m. in circumference, and in some parts as much as 8 English m. across. It is surrounded by gentle eminences covered with oak and pine, and cultivated with olive-plantations down to its very margin. The hills around it gradually increase in elevation as they recede from the lake, and rise into mountains in the distance. It has 3 islands, the Isola Maggiore and I. Minore, opposite Passignano, and the

I. Polvese in its southern portion. On the *Isola Maggiore* is a deserted convent, from which the view over the lake and its shores is very fine. The lake abounds in fish, particularly eels, carp, tench, and pike; a small fish called the *Iasor*, a fresh-water herring (*Clupea*), and the *cyprinus*, of the carp genus. Its bed has been gradually filling up by the alluvial matter carried into it, and several suggestions for draining it have been made, which might be effected without much difficulty. The fishery at present lets for 4000 scudi, whilst, if drained, it would produce annually, according to the calculation of Signor Balducci, 122,692 scudi, and would employ at least 1300 persons in agricultural pursuits. The level of the lake (848 Eng. ft. above the sea) has evidently risen within historical periods. Some buildings, now 13 feet below its present level, were discovered recently near Passignano, which appeared to have belonged to a pig-house, as they contained straw, grass, seeds, maize, &c. Sig. Balducci attributes this to the elevation of the bed of the lake, which, by his own observations, was raised 9 inches by the alluvial matter carried into it by the torrents from 1819 to 1841, although the period was not very rainy; whilst other observations show this level to have increased 48 inches in a century. The older maps of the district show that the lake occupied a lower area than it does at present. The greatest depth is now 21 feet between Castiglione del Lago and the Isola Maggiore, whereas 32 years ago a sounding is recorded near the same point which gave a depth of 33 to 39 feet. The Emissario, which opens out of the S.E. bay, is said to have been excavated by the Baglionis, lords of Perugia in the 15th century, to drain the superfluous water of the lake into the Cina, one of the upper affluents of the Tiber. Signor Balducci believes that it existed before the time of the Baglionis, for, if it had not, the shores of the lake must have been under water; whereas there is every reason to believe that at a remote period the plain extending round the lake was more extensive than at present. This fact would confirm the ancient accounts of the battle, and the stand made by Flaminius near the modern village of Passignano after his first defeat near Borghetto.

The Lake of Thrasimene and its historical associations give an interest to this road which is not felt in any other approach to Rome from the north.

"I roam
By Thrasimene's lake, in the defiles
Fatal to Roman rashness, more at home;
For there the Carthaginian's warlike wiles
Came back before me, as his skill beguiles
The host between the mountains and the shore,
Where Courage falls in her despairing files,
And torrents, swell'n to rivers with their gore,
Rush through the sultry plain, with legions scatter'd o'er,

Like to a forest fell'd by mountain winds;
And such the storm of battle on this day,
And such the frenzy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheededly away!
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their buckliers for a winding-sheet;
Such is the absorbing hate when warring nations meet!

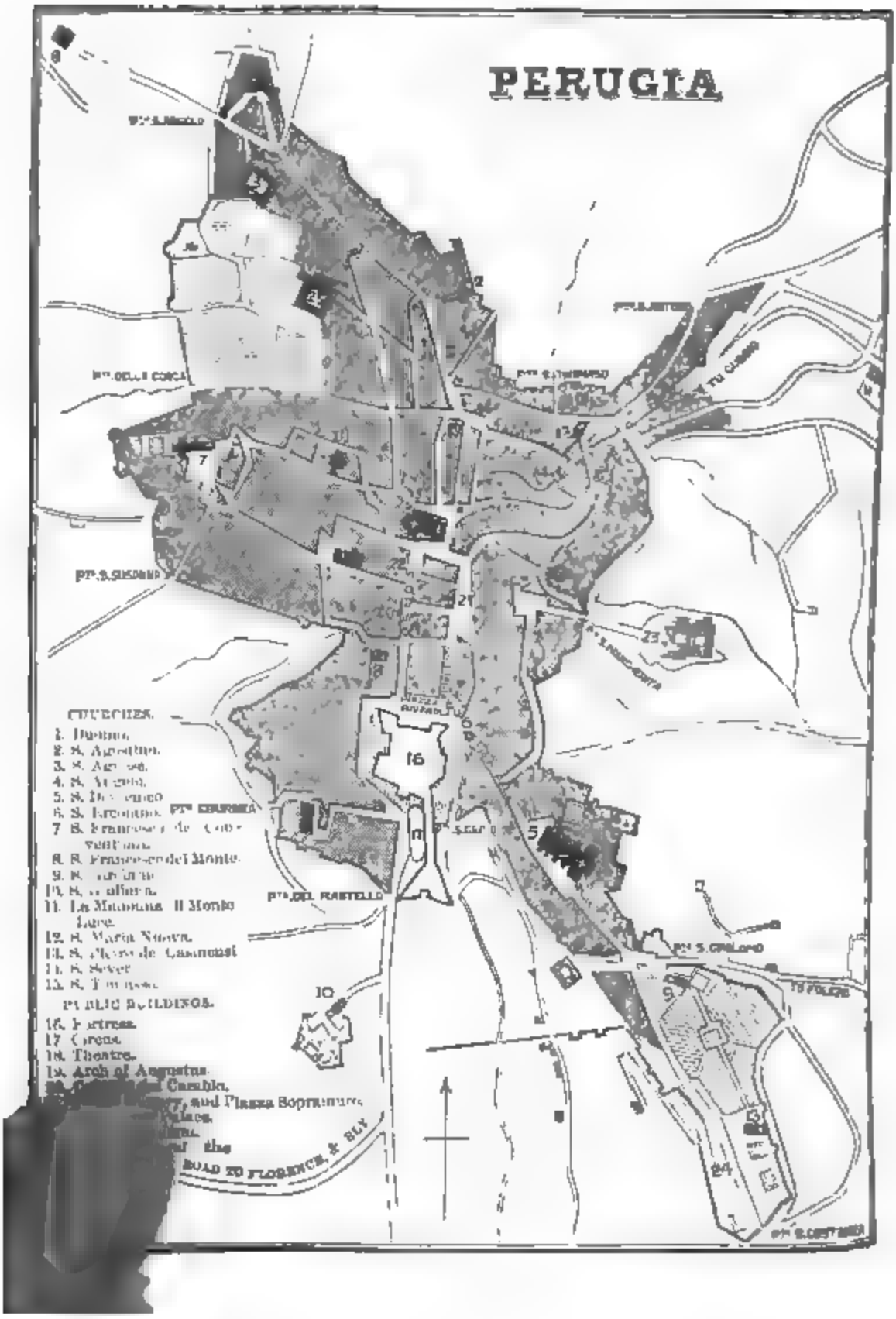
For other scenes in Thrasimene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain,
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters red."
Byron.

On leaving Torricella the rly. traverses a tunnel of nearly a mile in length, cutting through the Monte Colognolo, to gain the upper valley of the Cina, on emerging from which is

6 m. *Magione* Stat. The village of Magione is on the l., upon an eminence 400 ft. above the lake. It has a picturesque, tall, mediæval tower of imposing aspect, which recalls the times of the contests of Fortebraccio and Sforza, when it must have been a place of some strength. The old post-road runs about 2 m. further N., the rly. following the torrent as far as

7 m. *Ellera* Stat. Near here is

Monte Melino, where there is a large villa belonging to the Connestabile family of Perugia. 3 m. farther, at S. Nicolo, the rly. and post-road approach each other, running parallel


PERUGIA
CHURCHES.
1. Duomo.
2. S. Agostino.
3. S. Agnese.
4. S. Angelo.
5. S. Bernardino.
6. S. Ercolano.
7. S. Francesco de' Conventuali.
8. S. Francesco del Monte.
9. S. Giuliana.
10. S. Giuliana.
11. La Madonna Il Monte Lare.
12. S. Maria Nuova.
13. S. Maria de Casaloni.
14. S. Severo.
15. S. Tommaso.
PUBLIC BUILDINGS.
16. Fortress.
17. Circus.
18. Theatre.
19. Arch of Augustus.
Castello.
and Piazza Sopramuro.
the
ROAD TO FLORENCE, & SIENA
TO FOLIGNO
PT. DEL RASTELLO
PT. S. GIROLAMO
PT. S. SIGISMONDO
PT. DELLE CONCA
PT. S. BERNARDO
PT. S. GIUSTINA
PT. S. GIUSTINA
PT. S. GIUSTINA
PT. S. GIUSTINA

to near Perugia. In this portion are several tunnels, that ending at *S. Manno*, celebrated for its Etruscan tomb (p. 381), being the longest. At S. Marco the rly. takes a curve of nearly 3 m. along the upper valley of the Gerna, before reaching Fonteveggie, where is the

7 m. *Perugia* Stat., distant about 1 m. from the city, which is reached by a continuous ascent to the Porta Nuova, the same as followed by the united carriage-roads from Arezzo, Chiusi, and Todi. Omnibuses and carriages at the station.

PERUGIA.—*Inns:* Grand Hôtel de Perugia, outside the Porta Toscana, kept by Bonfani, whose wife is English, well spoken of as clean and comfortable, commanding a charming view; H. de la Grande Bretagne, formerly La Posta. Giovanni Scalchi, to be heard of here, is a very intelligent laquais-de-place; he is also a dealer in paintings and antiquities. Sig. Silvio Pampaglini, jeweller, will be found an excellent guide and adviser by persons more particularly interested in matters of art, from his perfect acquaintance with the artistic treasures which abound in the city and in the towns of the neighbourhood.

There is a very commodious and well-appointed public bathing establishment here.

Perugia, the ancient *Perusia*, *Perosche* of the Etruscans, was one of the most important cities of the Etruscan league, and is scarcely inferior in antiquity to Cortona. Of its history in Etruscan times little more is known than that its citizens were 3 times defeated by Fabius, and that it fell under the power of Rome when the other 28 colonies of N. Etruria lost their independence under Augustus, who reduced Perugia (B.C. 40) by starvation. One of the citizens, however, set fire to his house to prevent it falling into the hands of the conqueror, and the flames unfortunately spreading reduced the whole city to ashes. Augustus rebuilt it as a Roman colony, *and commemorated the event by the inscriptions* which are still visible on 2 of its gates. At a subsequent period (A.D. 251-254) it became the *Colonia Vibia*, so called in honour of the Emp. Vibius Trebonianus Gallus, who is supposed to have been born here. Its history in the middle ages is not less interesting than that of Bologna or Siena, although the struggles of this free city against the growing power of the popes, and the contests which followed between the popular party and the nobles, differ little from those which were the immediate precursors of the fall of nearly all the Italian republics. Its annals bring before us one of the most extraordinary men whose characters were formed by the circumstances of this eventful period. This celebrated personage, Braccio da Montone, surnamed Fortebraccio, the rival of Sforza, and like him the founder of a new school of military tactics, was born at Perugia. As the commander of the Florentine army he attacked his native city, after its surrender to Ladislaus king of Naples, who was supported by his great rival Sforza. Braccio commenced this memorable siege of Perugia in 1416; the inhabitants gallantly resisted, and at length called to their aid Carlo Malatesta, lord of Rimini, who was defeated in the neighbourhood of the city by Tartaglia da Lavello, one of Braccio's lieutenants. The citizens then surrendered and received Braccio as their lord, 1416. His rule was marked by a wise and conciliatory policy, and this eminent warrior proved himself one of the best rulers of his time. He recalled the nobility, reconciled the factions of the city, and administered justice with an impartial hand. The independent existence of Perugia ended at his death, and the city returned under the dominion of the Church. Its affairs were administered by the Baglioni family, under the authority of the popes; but the ambition of this noble house brought them into collision both with the people and the Holy See. After several contests for supremacy, Paul III. succeeded in reducing the city to subjection, and, after destroying all remains of its ancient institutions, directed the construction of the ch[illegible] as an effectual means of repressin[illegible]

future outbreak. From that time Perugia, with few exceptions, remained until Sept. 1860, in obedience to the Church. During the first French invasion it shared the fate of the other Italian cities, and became one of the component parts of the kingdom of Italy, as chief town of the Department of the Thrasymene.

The following itinerary, in which the most important objects at Perugia are arranged in topographical order, may assist the traveller. It will require fully a day to visit them, as, from the irregularity of the streets, it will be impossible to reach many except on foot. Leaving the hotel and following the *Corso, Collegio di Cambio, Palazzo Governatico, Cathedral, Great Fountain, Pal. Connestabile, Udienza dei Notari, Piazza Sopramura, Chs. of S. Ercolano, of San Domenico, S. Girolamo,* and *S. Pietro dei Cassinensi, Promenade del Frontone;* return by the *Madonna di Monte Luce,* to the *Chs. of S. Severo* and *S. Tommaso, Arch of Augustus, Chs. of S. Agostino* and *S. Angelo, University, Museum,* and *Picture Gallery;* return to the Corso, and from there passing near *Perugino's House,* to *San Francesco dei Conventuali,* the *Fortress,* near which are the principal private galleries, the *Military Exercising Ground,* and *ch. of S. Giuliana.*

Antiquities.—Considerable portions of the walls, and the foundations of some of the ancient gates, are still preserved; and though less massive than those of Cortona, are good specimens of Etruscan architecture.

The *walls* are composed of rectangular blocks of travertine; near the Porta S. Carlo is a portion at least 40 ft. high. Of the gates, the *Porta Marzia,* near S. Ercolano, the Arco di Augusto, the Arco di Bornia, and Porta Colonna, are Etruscan as high as the imposts; the Arco di S. Luca, the Porta di S. Pietro, and the Arco de' Buoni Tempi, are upon Roman foundations; the Arco della Conca is mediæval. The celebrated gateway called the *Arch of Augustus* (at the extremity of the Via Vecchia, opening from the side of the cathedral), from the inscription "Augusta Perusia" on it, is the most imposing of the ancient gates. It is double, with an oblique arch about 30 ft. in height. It is built of massive blocks of travertine some 4 ft. long, and in courses 18 in. high. Above the arch is an Ionic frieze, ornamented with alternating shields and short columns: from this frieze springs another arch, now blocked up, the whole of which was added during the Roman period. The gate is flanked by 2 sq. towers, which, as high as the imposts of the arch, are probably Etruscan. Within is a wall of rustic masonry upwards of 50 ft. high, of the same workmanship as the gate itself, but now unconnected with it. The inscription AUGUSTA PERUSIA, from the beauty of its letters, as well as the upper part, were probably added soon after the siege by Augustus. In confirmation of the high antiquity of this gateway, deduced from its characteristic masonry, the injury which the arch appears to have sustained by fire authorizes the conclusion that it existed prior to the general conflagration of the city which followed the surrender to Octavian. The *Porta Marzia,* another gateway of Etruscan workmanship, was removed from its original position, together with a great portion of the ancient wall, when the citadel was built by Paul III. But fortunately Sangallo did not allow it to be destroyed, and the stones composing it were carefully preserved by building them up into the castle wall. The frieze is ornamented with 6 pilasters, alternating with 3 male figures and 2 heads of horses. In the upper part is the inscription COLONIA VIBIA, and in the lower AUGUSTA PERUSIA, both of which must have been engraved after the city became a Roman colony, indeed the first as late as the middle of the 3rd cent.

The *Necropolis* of Perugia was discovered in 1840, on the line of the carriage-road to Rome, about ½ m. before it reaches the Ponte di San Giovanni (it can be most easily visited by the rly. from that stat.). In that year a peasant discovered the sepulchre which has since become so celebrated as the "Sepulchre of the Volumnii;" and from that period to the present numerous others have been brought to light, chiefly by the researches of Cav. Vermiglioli, the late

learned professor of archæology in the University. The tomb which was first discovered is called the "Grotta de' Volunni," and is still unsurpassed by any which have been since opened. It is one of the largest and most beautiful in Northern Etruria, although it is supposed to be of as late a date as the 6th century of Rome. Like most Etruscan sepulchres, it is excavated in the coarse tertiary tufa of the hill; a long flight of steps descends to the entrance in the hill side, which was closed by a large slab of travertine, and on one of the doorposts is seen an Etruscan inscription with the letters coloured in red, recording the names of Arnth and Larth Velimnas. The sepulchre consists of 10 chambers; the largest, or central one, out of which the others open, with a roof in imitation of beams and rafters, is 24 ft. by 12, and 14 ft. high: the 9 others are of smaller size. In the largest of these, at the end, and called the Tribune, are 7 *cinerary urns* of very fine workmanship, 1 of them being of alabaster and 6 of travertine, covered with a hard stucco. Of the latter, 5 have on their lids recumbent male figures in the attitude of persons seated at a feast; the 6th a female sitting on a chair; and the alabaster urn, which is in the form of an ancient temple, with bas-reliefs of bulls' heads and flower-wreaths on the sides, and sphinxes at the angles, is remarkable as having a bilingual inscription in Latin and Etruscan; the Latin one, beneath the tympanum, is "P. Volumnius A. F. Violens Cafatia Natus," and the Etruscan, on the roof-tiling, is evidently of corresponding import. All the other urns have inscriptions recording the name of "Velimnas" in Etruscan characters, and 4 of them have heads of Medusa in front. The ceiling of this chamber is coffered in squares, and has in the centre a Gorgon's head of enormous size and of much expression. Over the door is a large shield between 2 curved swords, bearing a head in relief, supposed to be that of Medusa or Apollo. In the angles of the pediment are 2 busts, but the face of one has disappeared, and, though it is easy to see that the other wears a peasant's dress and bears the crooked staff, it is difficult to explain its real meaning. On the walls of the other chamber are figures of dragons or serpents, dolphins, owls, &c., of earthenware, with metal tongues which seem ready to hiss at each intruder: nothing was found in these side chambers; they are supposed to have received the bodies before they were burned. The tomb has been preserved in the state in which it was found, but most of the vases, lamps, bronze armour, weapons, pateræ, and ornaments have been removed to the neighbouring villa of Count Baglioni, the proprietor of the ground, who very liberally allows them to be inspected by travellers. Some less extensive tombs discovered subsequently have been destroyed by the works for the rly., but their contents have been removed to an edifice near the Tomb of the Volumni; among them may be mentioned those of the Etruscan families of Pumpuni (Pomponius), Ceisi (Cæsius), Veti (Vettius), Casni (Cesina), Pharu (Farrus), Petroni (Petronius), Acsi (Accius), Anani (Annianus), Vipi (Vibius). Among the many curious objects found within these latter and now preserved in the Villa Baglioni are a bronze curule chair, coins, mirrors, curling-irons, lamps, helmets, greaves, and even egg-shells. The griffin of Perugia is one of the most frequent emblems on the urns. There are some other sepulchres of less interest higher up the hill: in the Vezi tomb the urns are coloured; in that of the Petroni, one has a bilingual inscription.*

About 2 m. from the city, at the hamlet of La Commenda, near the road and rly. to Florence, is the once celebrated Etruscan tomb called the "Tempio di San Manno," from the 2 altar-like masses of stone which it contains, with channels on their upper surface, as if to carry off the blood. It is a vault, 27 ft. long by about 13 wide, and 15 high. Its finely arched roof is composed of blocks of travertine 16 ft.

* An interesting work, including Vermiglioli's learned essay, and illustrated with beautiful engravings, has been published by Count Giancarlo Connestabile, on the Etruscan and the other Sepulchres about Perugia.

long by 10 high. On the l. side is the inscription in 3 lines called by Maffei "the queen of inscriptions," and still valued as one of the longest and most perfect Etruscan epigraphs known.

Perugia is now the capital of the province of Umbria, which includes a population of 513,019; that of the city and its suburbs amounts to 18,240. The bishopric of Perugia was founded A.D. 57; St. Herculanus, one of the followers of St. Peter, was its first bishop. Placed at a considerable elevation (1580 Eng. ft. above the sea), its climate is cool during the summer, and salubrious at all seasons, resembling much in this respect that of Siena.

School of Umbria.—As Perugia may be considered the centre of this school of painting, it may be useful to give a summary of such of its leading features as will enable the traveller more accurately to appreciate the examples he will meet with in its churches and galleries. The school of Umbria is essentially characterised by its spiritual or devotional tendency. The deep religious feeling and enthusiasm inspired by the great sanctuary of Assisi seem to have exercised a powerful effect over the painters of the schools of Umbria, which, like that of Siena, may be regarded as the transition from the realistic or classical style prevalent at Florence to the devotional, which attained its maturity and perfection under Raphael. The oldest painters of the Umbrian school are *Palmerucci*, *Martino* and *Ottaviano Nelli*, *Gritto* and *Gentile da Fabriano*, *Matteo da Gualdo*, and *Pietro da Foligno*. In the latter half of the 15th cent. occur Nicolò da Foligno, known also as *Nicolò Alunno*, an expressive painter, and *Giovanni Santi*, the father of Raphael. *Pietro della Francesca* and *Lorenzo da Sanseverino*, who followed the style of Gentile da Fabriano, were the immediate predecessors of Pietro Vannucci of Città della Pieve, called *Pietro Perugino* from the city of his adoption, who is the great chief of this school; his immediate master was *Benedetto Bonfigli*. Perugino seems at first to have combined the manner of these earlier painters with many peculiarities of the Florentine school; and at length, striking out into an original path, introduced that manner, peculiarly his own, which exercised so great an influence on the earlier works of his pupil Raphael. With Perugino may be associated *Bernardino Pinturicchio* and *Andrea del Ingegno*, his able contemporaries and scholars; but *Lo Spagna* is considered, next to Raphael, the most eminent of all his pupils. Among the successors and imitators of Perugino are *Giannicola Manni*, *Tiberio d'Assisi*, *Girolamo Genga*, *Caporali*, *Paris Alfani*, and *Adone Doni*. On the influence of the school of Umbria on the genius of Raphael, whose early powers were first developed here under the instruction of Perugino, it is not necessary to enter. The question is fully treated in Kugler's 'Handbook of Painting,' to which, with Crowe and Cavalcaselle's 'History of Italian Painting,' and to the 'Biographical Catalogue of Italian Painters,' the reader is referred for a more complete history of the several masters above mentioned. Much interesting information may also be obtained in Passavant's 'Life of Raphael,' especially in the French edition, published shortly before the death of the author (Raphael d'Urbin et son Père Giovanni Santi, 2 vols. 8vo., Paris, 1860), and in Mrs. Jameson's 'Lives of Early Italian Painters' (1867).

The **Cathedral*, or Duomo, dedicated to San Lorenzo, dates from the middle of the 15th century. Its fine bold Gothic has been as much as possible transformed into the Roman style; most of its pointed windows having been closed up; its wheel window still remains. The façade is an unsightly, unfinished mass. The porch towards the Palazzo del Governo and Great Fountain is by *Scalza*, the celebrated sculptor of Orvieto. On this side is the pulpit, decorated with mosaics, projecting from the wall: its construction has been attributed to Giovanni da Pisa, and it is generally known as the *Pulpito di San Bernardino*, who is said to have preached from it to the people. The interior of the ch. is imposing, but its effect is somewhat impaired by its modern

painting to resemble marble. The nave is high and wide, separated from the aisles by Italian Gothic pillars with octagonal shafts, the roof groined, the aisles narrow, and the transepts very short. The 1st chapel on rt. in the nave contains the masterpiece of *Baroccio*, a Deposition from the Cross, painted while he was suffering from the effects of the poison given him, while occupied at the Vatican, by some envious rivals who had invited him to a repast. The richly painted window of this chapel (1565) is from designs by *Constantino da Rosaro*, and executed by Ercole and Tommaso, sons of *Giacopo Fiorentino*, by whom also are the wood-carvings in it. The fine iron railing or screen round this and the opposite chapel are worthy of notice. The 2nd chapel contains the baptismal font, placed in an elegantly-decorated recess, with handsome low reliefs of flowers and arabesques by *Pietro Paolo da Como*. The 3rd chapel, or of the Sacrament, is from the design of *Galeasso Alessi*, the eminent architect of Perugia. In the rt.-hand transept is a red marble sarcophagus, surmounted by the papal tiara, containing the remains of 3 popes—Innocent III., Urban IV., and Martin IV. In the chapel of S. Onofrio, out of the same transept, is an altarpiece by *Luca Signorelli*. The sculptures of figures on the ambones on each side of the choir are by *Giovanni Pisano;* they belonged to the sepulchral monument of Pope Martin IV., which stood in the cathedral, but which was destroyed when the Pontifical Legate was driven away during a popular insurrection in 1375. The celebrated Marriage of the Virgin, by Perugino, formerly in the Cappella del Santo Anello, first on the l. hand on entering, was removed with many other spoils after the treaty of Tolentino, and is now in the Museum of Caen in Normandy. Over the altar is a painting of the same subject by Cav. Wicar. This chapel is called "del Santo Anello," or Holy Ring, from an ancient ring of onyx or agate preserved in it, and highly venerated *as the wedding-ring of the Blessed Virgin. In the chapter-*room out of the sacristy is a picture of St. Peter and St. Paul with the Virgin, by *Giannicola*. The library contains some biblical rarities of value; among which are a Codex on purple vellum, in an embossed silver covering or case, containing the ancient Latin version of 12 chapters of the Gospel of St. Luke, in gilt letters, supposed to have been written towards the end of the 6th century, and a Breviary of the 9th; some of the venerable Bede's writings of the 10th, and of St. Augustine's of the 12th.

There are upwards of 100 churches and oratories in Perugia, and very numerous monastic establishments. Of these the following are the most remarkable:*—

The *Ch. of S. Agata*. In recent repairs in this ch. many frescoes were discovered on the walls, probably of the 15th cent., of various degrees of merit. They include figures of saints under Gothic canopies; one the Holy Trinity, with 3 faces on one head; incidents in the life of a sainted bishop, and a fine representation of St. Agatha with a palm in her hand.

The *Convent of St. Agnese*, close to the Porta S. Angelo, has 2 small chapels painted by *Perugino*. The first represents the Virgin, with St. Antony the Abbot, and St. Antony of Padua; the second the Almighty in glory. It has been hitherto very difficult to obtain permission to see these works, which, being within the precincts of a nunnery, can only be granted by the bishop.

The Ch. of *S. Agostino*, beyond the Arch of Augustus, and in the Via Lengaza leading to the Porta S. Angelo, has, in the l. transept, over the door of the sacristy, a Madonna, with St. Nicholas and St. Bernardin in glory, and St. Sebastian and St. Jerome below, by *Perugino*. The *tarsia* work and beautiful reliefs of the seats of the choir are by Baccio d' Agnolo, from the designs of Perugino. In the sacristy are 8 small

* Since the suppression of several of the convents and religious houses in Perugia, many of the paintings have been removed to the Pinacoteca, and where many more are likely to be deposited since the wholesale extension of that measure.

framed pictures, of half-length figures of various Saints, by *Perugino;* a sketch by *Lod. Caracci;* another by *Guercino;* a fine head of the Saviour by the school of Michel Angelo; the Descent of the Holy Ghost, in the transept, is by *Taddeo Bartolo.*

The *Confraternità di S. Agostino* adjoining has a superbly gilt roof, with paintings by *Orazio Alfani, Scaramuccia Gagliardi,* &c. The Virgin and Child, surrounded by Angels and Saints, above, and SS. Sebastian and Augustin below, is by *Orazio Alfani.*

The Ch. of *S. Angelo,* close to the Porta S. Antonio, at the N. extremity of the city, a circular edifice, has been considered a Roman building, or a temple dedicated to Neptune; it is more probable, however, that it was built in the 5th or 6th century, of ancient materials. The interior has 16 columns, of granite and different marbles, evidently taken from more ancient edifices, all differing in size, material, and in the style of the capitals. A handsome Gothic doorway was added in the 14th century.

Confraternità di S. Benedetto, a small ch. near Santa Maria Nova, contains a picture of the Virgin, St. Sebastian, and St. Roch, by *Perugino.*

The *Confraternità of SS. Andrea and Bernardino,* called also "Dei Nobili della Giustizia," alongside the ch. of S. Francesco de' Conventuali, has a finely decorated façade by *Agostino Ducci.* It is covered with arabesques and bas-reliefs, representing various miracles of the saint: in the centre is a large figure of S. Bernardino in a flaming nimbus: in the niches are statues of S. Constantius, S. Herculanus, the Angel Gabriel, and the Virgin at the Annunciation. The work bears this inscription, *Opus Augustini Florentini,* 1461; below which are bas-reliefs of events in the lives of the patron Saints, and above the 2 griffons of Perugia, with [illegible] inscription "Augusta Perusia." [illegible] grace and elegance of this noble [illegible] are beyond praise. The nume- [illegible] figures sculptured on its surface [illegible] of life and movement, and mark an epoch in art. The conceptional treatment which it embodies is of the highest order: tenderness and refinement breathe in every line.

The Ch. of *S. Domenico,* in the street leading from the S. Costanzo gate to the Fortress, by which Perugia is entered on the side of Rome by the carriage-road, erected in 1632 from the designs of Carlo Maderno, occupies the site of that built by Giovanni di Pisa in 1304, which had fallen into decay. The W. end, however, with its fine Gothic window partly closed up, has been preserved, and in the chapel of St. Stephen, 3rd on rt., are still visible some glazed terracotta ornaments and statues executed by *Agostino Duccio* in 1459. The lancet window has 2 transoms, filled with the most beautiful painted glass, executed by Fra Bartolommeo of Perugia in 1411. The treasure of the ch., however, is the *Monument of Benedict XI.,* in the l. transept, by *Giovanni da Pisa,* justly considered by Cicognara as one of the finest works of the revival in sculpture (1305). It was erected by the dinal Aquaviva of Prato to the memory of the murdered pontiff, who is represented lying upon his sarcophagus full of grace and dignity, under a Gothic canopy, with 2 angels drawing aside the drapery. The canopy is supported by 2 spiral columns encrusted with mosaic; under its upper part are statues of the Madonna and Saints. This able pontiff, who had been General of the Dominican order, and whose virtues and talents had raised him from an humble station to the highest honours of the Church, vainly endeavoured to reconcile the factions of the Bianchi and Neri at Florence, and to procure the recall of the latter from exile; he had to contend, on the one hand, with the most unscrupulous monarch of his day, Philippe le Bel, and on the other with the cardinals, who were jealous of his authority. Benedict, during his residence at Perugia, had issued bulls against Guillaume de Nogaret and the other parties implicated in the outrages against Boniface VIII. at Anagni. Philippe le Bel considered

himself compromised by these excommunications, and, fearful that the pope might adopt more violent measures against him, employed Cardinal Orsini and Cardinal Le Moine to compass his death. This was done by sending a person disguised as a servant of the nuns of Santa Petronilla to present to the pope, in the name of the abbess, a basket of poisoned figs. Giovanni Villani accuses the cardinals of the act, while Ferreto of Vicenza states that they employed the pope's esquires as their agents. The unhappy pontiff struggled 8 days against the poison, and at length died, July 6, 1304. The most remarkable paintings in S. Domenico have been recently removed to the Pinacoteca. The campanile was taller than it is at present, but was lowered by order of Paul III. when the citadel was erected, that it might not be overlooked. There is a Crucifixion in an Oratory under the convent attributed to *Perugino*.

The Ch. of *S. Ercolano*, near the Piazza Rivarola, close to the fortress, an octagonal Gothic structure, was founded in 1297, and rebuilt in 1325, from the design of Fra Bevignate, a friar. The interior has been modernized. The frescoes on its walls and roof are by *Gian Andrea Carlone* (1680).

The Ch. of the Convent of *S. Francesco dei Conventuali*, at the extreme W. end of the town, originally a Gothic building, the outer walls covered with checkered mosaic in red and white stone, contains still several interesting paintings, although the best have been carried to the public gallery. The Almighty, above the Nativity, by *Orazio Alfani*, has been attributed, but on insufficient grounds, to Raphael. In the 1st chapel on l. is the copy, by *Cav. d' Arpino*, of the Entombment by that great painter, now in the Borghese Gallery, which Paul V. substituted for the original picture. The chiaro-scuri, representing Faith, Hope, and Charity, are copies of those now in the Pinacoteca of the Vatican, which one of the monks is said to have cut off when the picture was being *removed*. Over the *altar near the sacristy* is a Madonna and Child, with this inscription in Gothic characters: "ERUO, M. CCC. LXXXIIII, mense Juni," painted as an *ex voto* in time of pestilence, probably by some artist of the Sienese school. In the l. transept is an early Christian sarcophagus in marble, which contains the body of the Beatus Egidius: the front has sculptures of the Saviour with the Virgin and 5 of his disciples; and above, on the cover, bas-reliefs of Jonas cast to the whale, and under the bower, as we see in the paintings of the Roman catacombs. This urn is probably as early as the 6th cent., and the sculpture in a good style. Behind the high altar is a painting of St. Nicholas, attributed to *Adoni Doni*, and in the l. transept a Crucifixion by *Or. Alfani*. At the extremity of this ch. is the Chapel of the Confraternità del Gonfalone, which contains a standard said to have been painted by *Perugino*. The Convent of San Francesco, once tenanted by a large population of Friars, has been converted into the more useful purposes of a barrack.

The Ch. and Convent of *S. Francesco al Monte*, outside the Porta S. Angelo, is now only remarkable for its fine commanding position.

The Ch. of *Sta. Giuliana* (now desecrated), about ¼ m. outside the Porta Nuova, attached to a suppressed nunnery, the convent being converted into a military hospital. Of the original Gothic architecture of the 14th cent., the checkered façade with its wheel window, and the bell-tower with its 4 elegant pointed windows and crocketed spire, alone remain. The interior has been barbarously modernized. The cloister of the monastery is handsome, and surrounded by octagonal columns, built of alternate courses of white and red stone, with sculptured capitals, representing heads, animals, and foliage. These cloisters were formerly decorated with frescoes; the few that remained being removed to the Pinacoteca. In 2 rooms on the ground-floor, now used as the pharmacy of the hospital, are some frescoes of the 15th cent., representing the Nativity, the Crucifixion,

Madonna and Child, and upon the roof the Almighty. In an inner apartment, covering one of the walls, Santa Giuliana, with outstretched arms, over a group of the nuns of her Order; and on either side a figure of St. Christopher, and of the Cardinal who founded the convent for purposes of female education. There is a handsome cistern in the centre of the cloister.

The Ch. of the *Madonna di Monte Luce*, outside the Porta Pesa, shows the passage of the Gothic into the classic style, from the designs of Giulio Danti. It has still a good wheel window, composed of 7 smaller circles, and a double Gothic doorway. The gable-shaped façade is covered with chequered work of red and white limestone, as at San Francesco dei Conventuali and Sta. Giuliana. The celebrated picture of the Coronation of the Virgin, by Raphael, begun a short time before his death, and finished by Giulio Romano and Francesco Penni, is now in the Vatican. A modern copy has been put up in its place.

The Ch. of *San Martino in Verzaro*, near the theatre, contains a very fine fresco of the Madonna and Child, with St. John the Evangelist and S. Lorenzo, by *Giannicola*, by some attributed to *Perugino*.

The Ch. of *S. Matteo*, outside the Porta St. Angelo, has several frescoes from which a coating of whitewash has been removed. One seems to represent the Death of the Virgin, with St. Matthew and St. Catherine, dated 1348; others, St. Anthony the Abbot, St. Galganus on horseback, &c., and behind the high altar, Christ in the act of blessing, and the 12 Apostles.

The Ch. of the Benedictine monastery of *S. Pietro dei Casinensi*, near the Porta S. Costanza—on the side [illegible]ligno—is a very handsome edifice [illegible] form of an ancient basilica, the [illegible]eparated from the aisles by 18 [illegible]s of Sardinian rose-coloured [illegible] and grey marble taken from [illegible] Roman edifice. It is quite a [illegible]y of pictures. On the walls above [illegible]umns in the nave are 10 paint[illegible]y *Aliense*, representing events in [illegible] of the Saviour, 1 of which, among the 5 on the rt. side, was painted at Venice under the direction of Tintoretto. On the walls of the aisles between the chapels are several good paintings: St. Peter Abbot sustaining the falling column, Totila kneeling to St. Benedict, and the Saviour commending his flock to St. Peter, by *Giacinto Gimignani*; the Resurrection, by *Orazio Alfani*; the Vision of St. Gregory at the castle of St. Angelo, by *Ventura Salimbeni*; copies from Guercino of the Christ bound, and the Flagellation, by *Aliense*; the Adoration of the Magi, by *Adone Doni*; good copies of Raphael's Annunciation and Deposition, by *Sassoferrato*; and the fine Pietà or Dead Christ, with the Virgin and St. John, by *Perugino*. In the chapel of the Sacrament are, St. Benedict sending St. Maurus and St. Placidus into France—a view of Monte Casino has been introduced by the painter, *Gio. Fiammingo*; St. Peter and St. Paul, by *Wicar*; above which the Madonna in fresco, by *Lo Spagna*; and 3 frescoes by *Vasari*, representing the Marriage of Cana, the Prophet Elijah, and St. Benedict. In the Baglioni chapel, in the l. aisle, are, an altarpiece in marble of the Saviour, St. John, and St. Jerome, by *Mino da Fiesole*, dated 1473; a painting of the Virgin with the dead Christ on her knees, with saints, by *Benedetto Bonfigli*, in 1469; the St. Peter and St. Paul, by *Gennari*, the master of Guercino. The other pictures are, a Judith, by *Sassoferrato*; the Assumption, by *Paris Alfani*; and the Madonna and Child, by the school of *Perugino*. The Ascension, painted by Perugino for the high altar of this church, was carried off by the French; the principal portion is now in the Museum at Lyons; and its *Predella*, representing the Adoration of the Magi, the Baptism and Resurrection of our Saviour, in that at Rouen. In the sacristy, the painted tile or Majolica flooring of which was made at La Diruta, near Urbino, are 5 beautiful little pictures by *Perugino*, of Sta. Scolastica, S. Ercolano, S. Pietro Abbate, S. Costanzo, and S. Mauro, which were on the pilasters of the great picture of the Ascension. Over the door of the sacristy are some

excellent copies by *Sassoferrato* from Perugino and Raphael, representing Sta. Caterina, Sta. Apollonica, Sta. Flavia, and near them S. Placidus and S. Maurus. The St. John caressing the Infant Saviour, in one of the corners of the sacristy, is the earliest known work of *Raphael*, copied from one of Perugino's subjects, now in Count Beni's collection at Gubbio. The Sta. Francesca is by *Caravaggio*; the Holy Family, by *Parmegianino* (?); the Head of the Saviour, by *Dosso Dossi*; the Crowning with Thorns, by *Bassano*; the Ecce Homo, attributed to *Titian*; the pictures of Christ Bound and the Flagellation, by *Guercino*; and 6 frescoes on the walls, by *Girolamo Danti*. The choir is surrounded by stalls, ornamented with exquisite reliefs executed by *Stefano da Bergamo* from the designs of Raphael: the subject of each is different, and the inimitable grace and exquisite fancy of the great master appear to have been here, as in the loggie of the Vatican, quite inexhaustible. Besides these, the doors and other portions of wood-work contain fine specimens of *tarsia* by *Fra Damiano da Bergamo*. The books of the choir form a valuable series of illuminated works; they are rich in miniatures and initial letters of the 16th century, painted with exceeding beauty by monks of the Benedictine order. Behind the tribune a door opens upon a balcony, which commands an extensive panorama, embracing the valley of the Tiber and the country as far as Foligno, including Assisi, with the Umbrian Apennines.

The chapel in the interior of the convent, painted by l'Ingegno, has been closed, since the injuries so wantonly inflicted on the frescoes by the Italian troops who were quartered in it in 1859.

The Ch. of the suppressed Camaldolese convent of *S. Severo*, now a printing office, in a piazzetta, out of the street leading from the Cathedral to the Porta Pesa, contains in a detached chapel the 1st fresco painted by *Raphael*. It is greatly injured. It represents in a lunette the Almighty between 2 angels and the Holy Ghost, and below, the *Saviour, with S. Maurus, S. Placidus, S. Benedict*, and S. Romualdus. The following inscription is underneath: *Raphael de Vrbino Dom. Octaviano Stephano Volaterano Priore Sanctam Trinitatem Angelos astantes sanctosqve pinxit*, A.D. MDXV. Below it on the sides of the niche are St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface, Sta. Scolastica, and Sta. Martha, by *Perugino*. Underneath is the inscription, *Petrvs de Castro Plebis, Perrsinvs temp Domini Silvestri Stephani Volaterrani a Destris, et Sinistris Div. Cristophorae sanctos sanctasqve pinxit*, A.D. MDXXI. The painting by Raphael resembles in its composition the upper part of the Dispute of the Sacrament in the Stanze of the Vatican.

The Ch. of *S. Tommaso*, close to the gate of the same name, contains an altarpiece of the Incredulity of St. Thomas, the reputed masterpiece of *Giannicola*; and within the choir of the nuns, but seen through a grating from the ch., an Ancona in 5 compartments, by *Sano di Pietro*, with a Predella beneath.

The *Piazza del Sopramuro*, near the Corso, is so called from the massive subterranean masonry which supports it, filling up the space between the 2 hills on which stand the fortress and the cathedral. Some of these walls and vaults still preserve, in the name of *Muri di Braccio*, a record of the great captain of Perugia, by whom they were chiefly executed.

In this Piazza, where is held the principal market of Perugia, are two handsome palaces: one at present occupied by the *Tribunale del Circondario*, was formerly the residence of the Capitano del Popolo; it is a good specimen of the decorated Italian Gothic of the 14th cent. (1371), with a fine entrance, over which are a statue of Justice, and a *ringhiera*, or gallery for addressing the people from, decorated with griffons, the city arms. The other palace, now the *Tribunale di Appello*, formerly the Collegio Pio, or ancient University, is in the style of Bramante. The *Pal. Florenvi*, at the corner of the Via Riaria and the Piazza del Sopramuro, is from the designs of Vignola. There is a good fountain in this Piazza.

The *Fountain*, close to the Duomo, erected between 1277 and 1280, is the work of *Nicolo* and *Giovanni da Pisa*. It consists of 3 vases, or basins, one above the other: the 2 lower ones are of marble, the upper one is of bronze. 1. The 1st marble basin is a polygon of 24 sides, each ornamented with bas-reliefs by these great sculptors. Among the subjects represented are the actions and occupations of man during the 12 months of the year; the Lion, as the emblem of the Guelph party; the Griffon of Perugia; symbolical representations of the arts and sciences; Adam and Eve; Samson; David and Goliath; Romulus and Remus; the fables of the Stork and the Wolf, the Wolf and the Lamb, in allusion no doubt to the ancient emblems of the Tuscan republics. 2. The second basin, supported by columns, is also a polygon of 24 sides, in each of which are small statues of Scripture personages, saints, symbolical figures, &c. The sculptures of this second basin are supposed to be entirely by Nicola, whilst those of the lower one are by Giovanni. 3. The 3rd basin is of bronze, supported by a column of the same metal, and was executed in 1277 by *Maestro Rosso*. Out of its centre rise 3 nymphs surmounted by 3 griffins.

The *Piazza del Papa*, in front of the Cathedral, is so called from the fine bronze statue of Julius III., remarkable for its elaborate pontifical ornaments, executed by Vincenzo Danti in 1555. The citizens erected this statue to Julius III. in gratitude for his restoration of many of their privileges, which were taken from them by Paul III. after their rebellion against the salt-tax. In this piazza is the Palazzo Connestabile, which contains the celebrated Staffa Madonna by Raphael. From a piazzetta a little beyond the P. del Papa, or rather from a terrace near it, the visitor will enjoy a most extensive view over the N. portion of the city.

The *Palazzo Communativo* or *del Governo*, at the extremity of the Corso, *opposite the* Cathedral, the residence of *the prefect*, and containing the principal *government* and municipal offices, is supposed to have been designed by Fra Bevignate in 1333, although some authorities date its foundation from 1281. Its front presents a melancholy aspect: many of its rich Gothic windows have been closed, and new ones, in a more modern style, opened. The lower part alone has been tolerably preserved. The upper story has only 4 of the original windows, and their beauty makes the traveller regret more deeply the loss of the others, which, however, are in progress of restoration. Its lofty doorway is a fine specimen of Italian Gothic; it is covered with sculptures of animals and foliage, and its graceful spiral columns give it a great similarity to many of our own cathedral doors. Among its decorations are the arms of the cities in alliance with Perugia, viz. Rome, Bologna, Florence, Pisa, Naples, and Venice; the arms of the pope, and of the king of France; 3 statues of saints, Lawrence, Louis d'Anjou, and Herculanus; 6 allegorical figures; the lions of the Guelphs; and 2 griffons tearing a nondescript animal, erroneously supposed to be the wolf of Siena; it is more probably the ox, the emblem of Force, the griffon being that of Perugia. On the front facing the cathedral is an elegant raised Loggia, with a flight of steps leading to the Gothic hall, and above bronze figures of the Perugian griffon and of the lions of the Guelphs, with the chains of one of the gates of Siena, carried off in 1358. The pointed door of the great hall is very beautiful. The interior is not remarkable: the grand hall, or *Sala di Udienza*, was the place where the Perugians, as a free community, held their councils: in it is a fresco representing Julius III. restoring to the city the magistrates who had been removed by Paul III. In the municipal archives is preserved a complete code of laws for the administration of justice, drawn up in 1342, and written in Italian, which is of great value as an illustration of the language in use at that early period. On the opposite side of the street, the Corso, is an interesting mediæval building, the Udienza dei Notari.

The Collegio or Sala del Cambio (Hall

of the Bankers and Money-changers), the interior vaulting dated 1453, in the Corso, is covered with frescoes by *Perugino*, finished in 1500, the best perhaps he ever painted. On entering the hall, the paintings on the rt. wall are the Erythræan, Persian, Cumæan, Libyan, Tiburtine, and Delphic sibyls; the Prophets Isaiah, Moses, Daniel (the youngest supposed to be the portrait of Raphael), David, Jeremiah, and Solomon; and above, the Almighty in glory. On the l. wall are several philosophers and warriors of antiquity, with allegorical figures of different virtues above them. They occur in the following order: L. Licinius, Leonidas, Cocles, with the figure of Fortitude; P. Scipius, Pericles, Q. Cincinnatus, with the figure of Temperance; Camillus, Pittacus, Trajan, with the figure of Justice; Fabius Maximus, Socrates, and Numa Pompilius, with the figure of Prudence. On the wall opposite the entrance are the Nativity and Transfiguration. On a pilaster on the l. is a portrait of *Perugino* at the age of 54, with a laudatory inscription and the date on the other side. Near the door is the figure of Cato, but scarcely to be seen, except in the morning, when the sun shines on the door. On the roof, amidst a profusion of beautiful arabesques, are the deities representing the 7 planets, drawn by different animals, with Apollo in the centre. In the execution of these graceful frescoes Perugino was assisted by *Raphael*; the Erythræan and Libyan sibyls, and the head of the Saviour in the Transfiguration, are supposed to have been painted by him. In the adjoining chapel is an altarpiece, attributed to Perugino, but more probably by *Giannicola*, of the Baptism of our Saviour, with angels kneeling around, and naked figures waiting to be baptized; the 4 frescoes on the walls are by *Giannicola*, representing on the l. the Decollation of St. John the Baptist, and the presentation of his head to Herod; the Nativity of St. John; and on the rt. of the altar the Visitation: the sibyls over the two first frescoes are very Raphaelesque, resembling those in Santa Maria della Pace at Rome. On the other side of the Sala di Cambio is a hall surrounded with benches, sculptured from designs of Perugino by *Ant. Bencivieni da Mercatello*; it is called the *Sala dei Legali*, or *Udetori*. The Sala di Cambio is no longer used for its original purpose, the meeting of the merchants: until recently it was the place of assembly of the *Deputazione della Nobiltà*, who conferred the municipal nobility on persons of distinction. Both in the *Sala* and in the chapel, except on bright, sunny days, these beautiful frescoes are not seen to advantage. Those of the Cambio were painted in 1500, and Perugino received for the work, from the College of Merchants, 350 golden ducats. The wood-carving is very remarkable. The intarsia-work, much neglected, is in progress of being restored.

The *University* of Perugia, founded in 1320, occupies the former convent of the Olivetans, near the N. extremity of the city. It was liberally endowed by various popes and emperors, and ranked next to those of Rome and Bologna in the Papal States for the number of its students. It has a botanic garden, a cabinet of mineralogy, and a museum of antiquities.

The Museum of Antiquities (*Gabinetto Archeologico*), on the upper floor of the University, consists of a series of Roman and Etruscan inscriptions, and of cinerary Etruscan urns, which have been discovered about the city, arranged on the great staircase and on two sides of the upper corridors, and of miscellaneous objects distributed over 5 rooms, formerly cells of the Benedictine monks.

1*st Room*. Here is the longest inscription in the Etruscan character hitherto met with. It was discovered near the city in 1822, and occupies 2 sides of a block of travertine, 3½ feet high and 9 inches square: the letters are beautifully cut, and were coloured red. Archæologists are undecided as to its meaning. There are several other Etruscan tablets on the walls, and numerous gigantic Phalli, plain and decorated, some fluted, with inscrip-

tions, especially one on a circular base, on the rim of which is a long low relief of a funeral procession, in which the deceased is seen stretched on a bier surrounded by mourners; the use of these Phalli appears to have been to point out a sepulchre beneath.—*2nd Room.* Coins, Etruscan and Roman; ancient and mediæval ivories; mediæval seals, &c.—*3rd Room.* Roman and Etruscan bronzes, many of which are interesting. The latter include a great variety of helmets, spears, strigils, mirrors, hinges, and other articles. But the most remarkable objects are the silver and bronze plates, with bas-reliefs of arabesques, deities, mythological personages, and animals formerly supposed to belong to a biga, but now considered to have been the decorations of funeral furniture. They were found, in 1810, by a peasant of Castel San Mariano, 4 m. from Perugia, where it is supposed they had been buried for concealment. The silver plates were of course an object of speculation to the discoverers; some of them were melted down, and, of those which were fortunately preserved, a portion, including the bas-relief of the charioteer in silver gilt, now in the British Museum, fell into the hands of Mr. Dodwell and Mr. Millingen. The latter gentleman's share was purchased by Mr. Payne Knight, and presented by him to the British Museum. A very curious monument here is an Etruscan cinerary urn in lead, with a female figure on the lid, and an inscription. These leaden urns are very rare, four others only being known. In the *4th Room* stands a very curious Etruscan sarcophagus, found in the vicinity of Chiusi, on the lid of which are two figures of natural size, one of a man recumbent, apparently dying, from the expression of the countenance; the other of a winged fury or Moira, laying her hand on the man's arm, as to warn him of his approaching end: both have moveable heads—that of the male figure evidently a portrait, that of the female of a haggard old witch, in the best style of our modern Punch. There are several Italo-Greek vases in this room, found in sepulchres about Perugia, coarse pottery with Etruscan inscriptions, &c.

The *5th Room* is chiefly filled with the same description of vases. An Italo-Greek one, nearly 5 feet in height, has a painting of Penelope and Telemachus. In the centre is a sarcophagus, discovered in 1844, in yellow limestone, having very low reliefs, the principal one representing a procession of captives bound together, followed by veiled females, a group of two heavily-laden horses, with armed men, cattle, and goats, bringing up the group: the procession is supposed to be funereal. The sculptures at the ends are of figures reclining at a banquet. As cremation appears to have been general in this part of Etruria, this is an exception to that rule, all the other Perusian urns being cinerary ones. In this last room is a good seated terra-cotta statue of a young Hercules.

Two very handsome gold chalices of the 14th cent., exquisitely chased, from the ch. of San Domenico, and a cast fac-simile of the remarkable reliquary which encloses the Holy Ring in the cathedral, a work of the Perugian jeweller *Rossetto* (15th cent.), and which can be seldom seen, have been placed in the Museum of Antiquities.

Many of the Etruscan remains in this museum have been illustrated in the writings of the late Prof. Vermiglioli and of Count Gian Carlo Connestabile, by whom a catalogue is in progress of publication.

Here, in a wooden box, are preserved the bones of the illustrious *Braccio Fortebraccio.* He fell at the siege of Aquila, June 5, 1424, a few months after his great rival Sforza perished, by drowning, in the Pescara. The body of Fortebraccio was sent to Rome, where the pope had it interred in unconsecrated ground, as being that of an excommunicated person. The inscription on the box records that the bones were thus inclosed during the pontificate of Eugenius IV., and designates Fortebraccio, with great truth, as "Italiæ militiæ parens."

Beyond the Gabinetto Archeologico are the Mineralogical and Zoological collections, the Cabinet of Philos-

phical Instruments, and of Anatomical Preparations and Models in Wax; whilst two corridors are filled with casts of the finest specimens of ancient sculpture. The Library of the University occupies a large hall on the same floor. In the rear of the University is a small Botanic Garden.

The PINACOTECA, or *Gallery of Paintings of the Accademia delle Belle Arti*, for the present occupies the chapel and 4 adjoining rooms on the ground-floor at the University, opening out of the rt.-hand corridor, the walls of which are covered with a very large and interesting series of casts from the principal Etruscan inscriptions, made at the expense of Count Gian Carlo Connestabile, the present talented Professor of Archæology. The paintings in the Pinacoteca, which have been collected from the different churches and suppressed monastic establishments, consist of the finest specimens of the Umbrian school in existence. It is proposed ere long to place these works in the Palazzo del Governo, or town-hall, to be evacuated by the municipality for that purpose; the offices of the latter being about to be transferred to a new building upon the promenade at the west side of the city. No catalogue has yet been published, one is in preparation by Prof. Rossi; we shall therefore enter more into detail in our description of them than would otherwise have been necessary.

1*st Room. The large Chapel of the Monastery.*—1. *Benedetto Bonfigli*, Our Lord, with whom S. Bernadino of Siena is interceding, from the Confr. della Giustizia; 2. *Perugino*, the Transfiguration, from Sta. Maria Nuova; 3, 4. *Boccati da Camerino*, the Virgin Enthroned, with a curious Predella of 5 subjects and Saints beneath, painted in 1447, from the ancient Academy; 5. *Dom. Alfani*, the Virgin, Saints, and Donatarii, a fine specimen of the master, from the ancient Academy; 6, 7. *Perugino*, San Giovanni della Marca, from S. Francesco; *and the Virgin between SS. Constantia and Herculanus*; 8. *Eusebio di S. Giorgio*, the Adoration of the Magi, from the ch. of S. Agostino; 11. *Bernardo da Perugia*, the Virgin and Child, with SS. Roch, Sebastian, and Anna; 13, 19. 2 fine specimen of wood-carving, by *Baccio d' Agnolo*, after designs of Perugino's, from the ch. of S. Agostino; 14, 17. *Ben. Bonfigli*, the last an Adoration of the Magi, from ch. of S. Domenico; 14, 15. *Fiorenzo di Lorenzo* or *Ingegno*, 2 Anconas of Saints; 21. *Boccati da Camerino*, a Virgin and Child, from the Confraternità of San Simone; 20, 47. *Taddeo di Bartolo*, 2 Anconas of Saints; 22, 43. *Perugino*, 2 of his finest works, the Nativity, or Adoration, by Mary and Joseph, of the new-born Saviour, and the Baptism in the Jordan—they originally formed a single painting, which were divided in 1608, from the ch. of S. Agostino; 24. *Lo Spagna*, Virgin and Child, with 4 Saints, from ch. of S. Girolamo; 25. *Giannicola* (*Gian Nicola Manni*), fine large painting of Our Lord, the Virgin, and S. John, and 4 Angels with musical instruments, above, and 16 Saints beneath, attributed by many to Perugino, to whose first style it bears a great similarity; 26. *Perugino*, an injured fresco of the Coronation of the Virgin, with Saints below; 31. *Pinturicchio*, fine altar-front, in several compartments, the Virgin and Child in centre, SS. Jerome and Augustine on either side, with a fine Pietà above, from the Conservatorio Pio, near la Porta Nuova; 33. *Perugino*, one of his finest Madonnas, a lovely group, with Penitents in the background, from the Confraternità of San Pietro Martire, near the ch. of S. Agostino, a work of so much beauty as to have been attributed to Raphael; 37, 39. two similar subjects, by *Perugino*, from the Confraternità di San Benedetto and ch. of Sta. Maria Nuova; 38. *Lo Spagna*, La Beata Columba, of Rieti; 42. *Amedei*, the Almighty, copied from a lost picture by Raphael; 46. *Pinturicchio*, the Coronation of the Virgin; 49. *Pietro della Francesca*, an Ancona, in 4 compartments, of the Virgin and Child, the Annunciation, S. John Baptist, S. Chiara, S. Antonio, and S. Agata;

50. *Dom. Alfani*, the Virgin and Child, with the Almighty above, from the ch. of S. Girolamo, and the Annunciation, with S. Matthew between the Angel and the Virgin, from the Collegio dei Notari; 60. *Giannicola*, various Saints, from San Domenico; 35. *Perugino*, S. Jerome and S. John, and other Saints, from the ch. of S. Agostino; 54, 57. *Berto di Giovanni*, a rare Perugian master, scenes in the life of the Virgin, from the ch. of Monte Luce; 61. *Anselmo di Giovanni* and *Dom. Alfani*, a lovely Holy Family, said to have been designed by Raphael, from the ch. of Il Carmine,—the original drawing by Raphael is now in the Gallery at *Lille;* 63. *Ben. Bonfigli*, Saints; 65. *Duccio da Siena*, Madonna and Child; 66. *Fiorenzo di Lorenzo*, St. Sebastian; 67, 73. *Pinturicchio*, Saints, the latter from the ch. of S. Antonio; 69. *Taddeo Gaddi*, a good Ancona of Saints; 71. *Lello da Velletri*, a very rare master, a triptych, with the Madonna and 4 Saints, signed, from the ch. of S. Agostino; 77. a curious painting of the Annunciation, with a number of saints and a group of personages in the foreground, presented to the Virgin by 2 friars—this painting bears the date of 1466, attributed to *Nicolo Alunno*. In the passage leading from the chapel are sundry paintings, by *Ben. Bonfigli; Lippo Memmi*, a Virgin and Child; 2. a Madonna or Holy Family, attributed to *Guido da Siena*, from a convent at Monte Abate; 3. *Meo da Siena*, an Ancona of the Madonna and Saints, from the same convent; and many deteriorated frescoes and pictures waiting for restoration.

On the opposite side of the passage or corridor is the

3rd Room, where are temporarily placed—12. *Perugino*, the Martyrdom of St. Sebastian, very like the same subject at Panicale, but much injured, painted in his 72nd year (1518), from the ch. of S. Francesco de' Conventuali; 4. *Ben. Bonfigli*, Madonna and Child; *eight finely-illuminated* Choir-books, *from the* ch. of San Domenico; *Sinibaldo Ibi*, an Annunciation; *Ben. Bonfigli*, several paintings, chiefly of Saints; 1. *Margaritone di Arezzo*, a large Crucifix, carried in processions, from the Confraternità of La Giustizia, bearing the date of 1272. Some frescoes, removed from the wall of the cloister of S. Giuliana, have been recently placed here.

4th Room, called *Gabinetto dei Giovelli.*—22 to 33. *Fra Angelico da Fiesole*, several small paintings, formerly in the chapel of S. Ursula, and in the sacristy at the ch. of S. Agostino; 39. *Perugino*, small subjects, once forming the Predella, and one of the letters of the painter to an Abbot of S. Agostino, asking him for a sack (*soma*) of corn; 62. *Domenico di Bartolo*, a good Ancona, painted in 1438, of the Madonna and Saints, with its Predella: it was until lately in the choir of the nuns of Santa Giuliana, and then only seen from a distance through a grating behind the choir and the church; 5. *Benozzo Gozzoli*, the Virgin and 4 Saints, with its Predella, signed and dated 1355; 6. *Fiorenzo di Laurenzi*, a good Ancona of the Virgin and Child with Angels and the Donatarii, with its Predella beneath, all well preserved; 8 to 15. a series of Histories, formerly attributed to Pisanello, but, as one of them bears the date 1473, subsequent to the death of that artist, they are now considered to be by *Fiorenzo di Laurenzi*—they represent miracles of San Bernardino of Siena, and until lately were in the sacristy of the ch. of San Francesco dei Conventuali.*

Private Galleries.—Many of the families of Perugia have small but interesting collections; they contain numerous works by *Perugino*, and some reputed works of *Raphael;* but a large number of the former were no doubt executed by Perugino's scholars.

The *Palazzo Baglioni*, in the Via Riaria, interesting chiefly from the recollections associated with the name during the mediæval history of Perugia, contains a picture of the Virgin and Child, by *Perugino;* and 3 modern paintings by Camuccini and Landi, illustrative of the history of the family.

* Most of the paintings whose origin is not stated were in the ancient collection of the Accademia delle Belle Arti.

The *P. Baldeschi*, in the Corso, has the original drawing by *Raphael*, representing Æneas Sylvius, when a bishop, assisting at the betrothal of the Emperor Frederick III. with Eleonora infanta of Portugal. This interesting design, of whose authenticity there is no doubt, was executed for the frescoes by Pinturicchio in the library of the cathedral of Siena.

The *P. Bracceschi* has a collection of Etruscan sepulchral urns, described by Prof. Vermiglioli; and some pictures, now united to the Menicone collection, among which are Sta. Barbara by *Domenichino;* a St. Francis on copper by *Cigoli;* the Guardian Angel by *Cav. d'Arpino*, &c.

The *Pal. Conestabile*, opposite the great entrance to the Cathedral, formerly belonging to the Conestabile-Staffa family, has given their name to one of the most beautiful of the early works of Raphael, well known as the "Staffa Madonna." This fine picture, formerly contained in the collection here, has been sold to the Empress of Russia, as a birthday present for the Emperor, for the sum of 300,000 frs. or 13,200*l.* Among the paintings in this gallery are 4 octagonal pictures, 2 of which are copies from Raphael, by *Sassoferrato;* 3 frescoes by *Perugino*, transferred to canvas, viz. a Holy Family, with 2 angels in adoration before the Virgin and Child, with a good landscape in the background; a full-length figure of St. Herculanus bearing the town of Perugia as its protector in his hand; and two lovely children supporting a coat of arms, the latter painted by a different artist; and 2 small subjects, in oils, of the Nativity and the Adoration of the Magi; besides upwards of 30 other paintings.

The *P. Donini*, at the corner of the Corso and Piazza di Rivarola, has a small gallery containing 2 original drawings by *Perugino*, representing the Annunciation, and 2 angels; 2 drawings of the Adoration of the Magi, and St. Michael, attributed to *Raphael.* Among its paintings are a Madonna and Child, with St. Francis and St. Luke, by *Perugino;* David and Goliah, by *Domenichino;* a female head by *Baroccio;* &c. &c.; seldom shown.

The *P. Monaldi*, in the Piazza Rivarola, contains a large picture of Neptune in his chariot, receiving tribute from the Earth, painted by *Guido* for Cardinal Monaldi, when legate of Bologna. The sketch for this picture is also here; several designs by *Guercino*, and 2 paintings by him,—one representing the Saviour led to Judgment, the other the Flagellation.

The *P. Penna*, near the ch. of St. Ercolano, is the most extensive private gallery of Perugia, well arranged, each subject bearing the name of the painter. *Perugino*, a Madonna and Child throned and crowned by 5 angels, between St. Jerome and St. Francis; *School of Fra Bartolomeo*, a Pietà, with 2 Apostles; *Salvator Rosa*, 4 landscapes, and a sketch representing himself in the act of writing to his friend Cav. della Penna; an original letter of Salvator's is preserved behind the sketch; *School of Raphael*, a portrait, supposed to be that of Atalanta Baglioni, and an excellent ancient copy of the Staffa Madonna; *Luca Signorelli*, the Virgin and several Saints.

The *P. Sorbello*, close to the Piazza di Papa, has a Madonna and Child, by *Perugino;* a portrait, and St. Anthony the Abbot, by *Guido;* a Madonna and Child, copied from Raphael, by *Andrea del Sarto;* a small copy on copper of the Madonna della Seggiola, by *Domenichino;* Christ Crowned with Thorns, by *Bassano*, &c.

At No. 18, Via Deliziosa (a lane descending from the street that leads from the Corso near the Sala del Cambio), is the house of *Perugino*, where he died during the plague of 1524. On an inner wall was a fresco of St. Christopher by the great artist, painted, it is said, as a compliment to his father, who bore the name; it was removed some years ago to Rome, having been previously transferred to canvas. It has been replaced by a laudatory inscription.

The *Library*, Biblioteca Pubblica, in the Piazza Sopramura, contains upwards of 30,000 volumes, among which

are some MSS., a collection of Perugian editions of the 15th century, and a series of Aldines. Among the MSS. are a Stephanus Byzantinus of the 5th century, and the works of St. Augustin with miniatures of the 13th. Among the printed books is the first printed at Perugia, in 1476, the Counsels of Benedetto Capra, a native jurist.

The *Luzatic Asylum 'Ospedale de' Mentecatti,* of Perugia has acquired great celebrity throughout Italy. It is outside the Porta di S. Margherita, and contains upwards of 100 inmates, paying a monthly stipend varying from 6 to 15 dollars, several of whom belong to the highest classes of Italian Society. There are also a certain number of the poorer classes supported at the expense of their different localities. The whole establishment is extremely well managed, and well worth a visit from the professional traveller. The system of non-restraint, now universally adopted in England and France, has been productive of the happiest results here.

The *Fortress,* called the *Citadella Paolina,* was begun in 1540, by Paul III., who destroyed one of the finest quarters of the town, and the palaces of the principal citizens, for the purpose. It was designed by *Sangallo,* and finished in 1544 by *Galeasso Alessi.* Its apartments and chapels were decorated with frescoes by Raffaelle del Colle and other artists, but they were destroyed during the political troubles which followed the first French invasion. After that time its ditches were filled up and converted into a public promenade, and the citadel itself into a powder magazine. As, however, it still commanded the town without protecting the inhabitants, it was entirely dismantled by the citizens during the political excitement in 1849, and removed to make room for a handsome square and promenade. The circumstances which led to the construction of this fortress arose out of a salt-tax imposed by Paul III. The pope, careless of concealing his motive, recorded his opinion of the inhabitants in the following haughty inscription, long visible in the court: "Ad coercendam Perusinorum audaciam Paulus III., aedificavit." The first cannon is said to have been introduced in a sack of corn, and local tradition still preserves the record of the jealous feeling with which the Perugians regarded this encroachment on their liberty, in the popular distich—

"Giacchè così vuole il diavolo
Evviva Papa Paolo!"

The fortress has been levelled and converted into a public promenade and square, in which are erected the new municipal buildings.

There is a beautiful view over the valley of the Tiber and the distant Umbrian Apennines from the castle terrace. The advanced lunettes commanding the road from Florence have been preserved, as not offering any danger to the popular liberties: they are now used as a powder magazine.

There is a club, the *Casino Letterario,* in the Corso, where newspapers and reviews are taken in, and to which strangers are admitted on proper introduction.

Intarsia, or inlaid-wood mosaic, for which Perugia was once celebrated, is well executed by Signor Lancetti, whose shop is at No. 57, Corso, who has so well restored the work in the choir of S. Pietro dei Cassinesi.

The roads from Perugia to Città di Castello are described under Rte. 94; to Todi, Terni, and Narni, under Rte. 95; by the latter, Terni may be reached without making the détour by Foligno and Spoleto; to Città della Pieve, and thence to Chiusi and Siena, under Rte. 96; and to Orvieto, Rte. 97.

A diligence leaves Perugia every morning for Chiusi, where it meets the rly. train that arrives at Siena at 4·35 P.M., Florence at 8, and Leghorn at 8·35 on the same evening. This is a convenient way into S. Tuscany; fares to Chiusi 7 francs, to Florence 21 fr. For Fano, by Gubbio, Cagli, the Furlo Pass, in correspondence with the rly. between Bologna and Ancona, performing the journey in 18 hrs.

Geology.—The group of hills on which Perugia stands is formed of the same Pliocene deposit that fills the valley of the Tiber, and extends along the Umbrian Apennines to a certain elevation. The hill of Perugia consists chiefly of beds of sand and calcareous breccia resting upon blue marls, in which considerable masses of lignite are met with, and which have been worked along the upper valley of the Tiber. The Umbrian Apennines consist chiefly of red and grey limestones of the Oxford clay period, on which rest the cretaceous sandstones, macigno, and pietra serena, similar to those about Florence, through which the Tiber runs at the base of the hill of Perugia. The geologist can examine in the Mineralogical Museum at the University a collection of rocks to illustrate the structure of this part of Italy.

PERUGIA TO FOLIGNO.

[Leaving Perugia for Foligno by the road which passes by the Benedictine monastery of S. Pietro dei Cassinesi and through the Porta S. Costanza, we soon descend into the valley of the Tiber. This new road is much better laid down, but is 1½ m. longer than the old one, which led into the plain by a steep descent of 3 m. The views which it commands, bounded by the picturesque outline of the mountains behind Assisi, is extremely beautiful. On the line of the rly. and new road, about 1 m. before reaching the Ponte di S. Giovanni, a peasant discovered, in 1840, an Etruscan tomb in what has since proved to be the ancient Necropolis of Perugia, which has been described in our account of the antiquities of Perugia; passers-by interested in Etruscan antiquities should not fail to visit it, as well as the collections in the villa of Count Baglioni at the foot of the hill. (See p. 381.)]

But the most convenient way of performing the journey will be by rly. The line makes a *considerable detour; following the base of the hilly group* on the summit of which the city stands, in the course of which it has been necessary to pass through several short tunnels and deep cuttings in the tertiary rocks before reaching the Tiber at

7 m. *Ponte San Giovanni* Stat.

At the Tiber we reach the boundary of Etruria, and, crossing it by a bridge called Ponte di S. Giovanni, enter ancient *Umbria*. This will very probably be the first spot where the traveller may have seen the "yellow Tiber."

> "Hunc inter fluvio Tiberinus amoeno,
> Vorticibus rapidis, et multa flavus arena,
> In mare prorumpit." *Æn.*, viii. 31.

At Ponte San Giovanni the river is not broad; it has been dammed up for the purpose of turning mills, which add in some measure to the picturesque character of the landscape. The beds of sandstone (pietra serena) are here seen dipping towards the S.W. in the bed of the Tiber. 6 m. farther on, the rly. crosses the Jescio and the Chiascio torrents near their junction, ½ m. before reaching

6 m. *Bastia* Stat. (A cross road of about 3 m. from this point, along the l. bank of the *Jescio* as far as *Ospedaletto*, will enable the pedestrian to reach Assisi in an hour.) In the choir of its ch. is an altarpiece composed of several small subjects by *Nicolò Alunno*, dated 1499. Bastia, as well as the surrounding district, suffered very severely from earthquakes in 1853. On leaving here the rly. crosses the plain to

3 m. *La Madonna degli Angeli*, or *Assisi* Stat., which takes its name from the magnificent church of Sta. Maria degli Angeli, built from the designs of Vignola, to enclose the small Gothic chapel in which St. Francis laid the foundation of his order. During the earthquake of 1832 the ch. was almost wholly ruined, the tower was thrown down, the roof rent, and many of its columns gave way. The cupola, which had long been celebrated for the boldness of its design, was not materially injured, and under it still remains undisturbed the original cell and the little chapel of St. Francis. The nave and choir, which were destroyed, have been rebuilt. The ch. is

markable for a large fresco of the Vision of St. Francis, painted in 1829 by *Overbeck*. A chapel attached to the ch. has paintings in fresco by *Tiberio d' Assisi* in 1518, finished by *Lo Spagna*, representing 5 scenes from the life of St. Francis. Enclosed in the ch. is the modest dwelling in which St. Francis lived, and which is held in great veneration, and much resorted to by pilgrims and devotees on certain festivals. The *Stanza di San Francesco* is celebrated for its frescoes of the Companions of the Saint, a series of beautiful figures by *Lo Spagna*, now much injured. There is a good bust of Cardinal Rivarola, by Tenerani, in the *Sacristy*.

Excursion to Assisi.

From the rly. stat. and the Madonna degli Angeli a road branches off on l. to *Assisi*, distant about 1½ m. Conveyances will be found in attendance on the arrival of the rly. trains.

No traveller who takes an interest in the history of art, who is desirous of tracing the influence which the devotional fervour of St. Francis exercised on the painters of the 14th and 15th centuries, will fail to visit that celebrated sanctuary. To many the distance will not be beyond the compass of a walk. Arrangements can be made at the stat. for the excursion, where a light carriage of the country may be hired to ascend the mountain, and afterwards to proceed to Spello and Foligno by the excellent road which leads from Assisi without the necessity of returning to, the Madonna degli Angeli. The principal inn at Assisi, *Albergo del Leone*, in the Piazza del Vescovado, is kept by Stoppini; clean rooms, civil people. There is also a clean little inn lately opened, kept by civil people, with *moderate* charges, *Albergo del Subasio*, *close to the* Convent and Ch. of San *Francesco*.

Assisi (the ancient *Asisium*) is the sanctuary of early Italian art, and the scene of those triumphs of Giotto to which Dante has given immortality:

"Credette Cimabue nella pintura
Tener lo campo, ed ora ha Giotto il grido,
Sì che la fama di colui oscura."
Purg., xi. 94.

"In painting, Cimabue thought the field
Was all his own—now Giotto has the cry,
And bids his predecessor's glory yield."
Wright's Trans.

Surrounded by its battlements and towers, and commanded by its lofty and ruined citadel, with its long line of arches stretching across the mountain, Assisi is one of the most picturesque spots in Italy. Its interest will be increased in the estimation of the Italian scholar by the beautiful description of Dante:—

"Intra Tupino e l' acqua, che discende
Dal colle eletto dal beato Ubaldo,
Fertile costa d' alto monte pende,
Onde Perugia sente freddo e caldo
Da Porta Sole, e dirietro le piange
Per greve giogo Nocera con Gualdo.
Di quella costa là, dov'ella frange
Più sua rattezza, nacque al mondo un sole,
Come fa questo tal volto di Gange.
Però chi d' esso loco fa parole,
Non dica Ascesi, che direbbe corto,
Ma Oriente, se proprio dir vuole."
Par., xi. 43.

"Betwixt Tupino, and the stream descending
Down from the hill the blest Ubaldo chose,
A fertile tract is from the mount depending;
Whence to Perugia heat and cold do come,
Through Porta Sole; and behind it those
Of Nocera and Gualdo mourn their doom.
On that side where the mountain falls away
Most gently, to the world a sun was born,
As from the Ganges springs the solar ray.
Whoso would therefore call the place aright—
Let it no longer of its fame be shorn,
And Orient, not Assesi, be it hight."
Wright's Trans.

The lovely position of Assisi, and the history of its Ch. and Convent, are elegantly sketched by an able writer in the 'Quarterly Review' (No. 208).

"As the Tiber leaves the shade thrown by the heights crowned with the Etruscan Perugia for the sunny meadows of a wide and fertile valley, its yet unsullied stream eddies round a spur of the Apennines. This solitary hill is clothed at its base with the olive and the vine, but where the winter winds

sweep it with their chill blast it is naked and bare of verdure. As the setting sun throws its last rays upon its rugged sides it glows with a golden light and scatters infinite purple shadows from its frowning rocks. To an ancient town built on this barren declivity came St. Francis, after a life of perilous wandering, from the bright world below, to die. His profession of poverty, abstinence, and humility, whilst it exalted beggary into a holy virtue, had nevertheless laid the foundation of a religious brotherhood that in no ways neglected worldly influence and power. He had scarcely died—covered by another's cloak cast over his wasted body eaten with sores—than there arose over his ashes a monument such as even Italy, with all her wonders of art, has rarely seen. An architect was invited from Germany to fashion the edifice after the new order of architecture. The steep and rocky slope offered no sufficient level space for the foundations; but in those days men had invention in the arts, and trusted to their own genius instead of holding only to those who had gone before them. Having probably no treatises on architecture to refer to for an 'authority,' he built boldly against the mountain, piling one church upon another; the upper vast, lofty, and admitting through its broad windows the bright rays of the sun; the lower—as if in the bowels of the earth—low, solemn, and almost shutting out the light of day. Around the holy edifice grew the convent, a vast building, resting upon a long line of arches clinging to the hill-sides. As the evening draws nigh, casting its deep shadows over the valley, the traveller beneath gazes upwards with feelings of wonder and delight at this graceful arcade supporting the massy convent, the ancient towers and walls of the silent town gathering around, and the purple rocks rising high above—all still glowing in the lingering sunbeams—a scene scarcely to be surpassed in any clime for its sublime beauty."

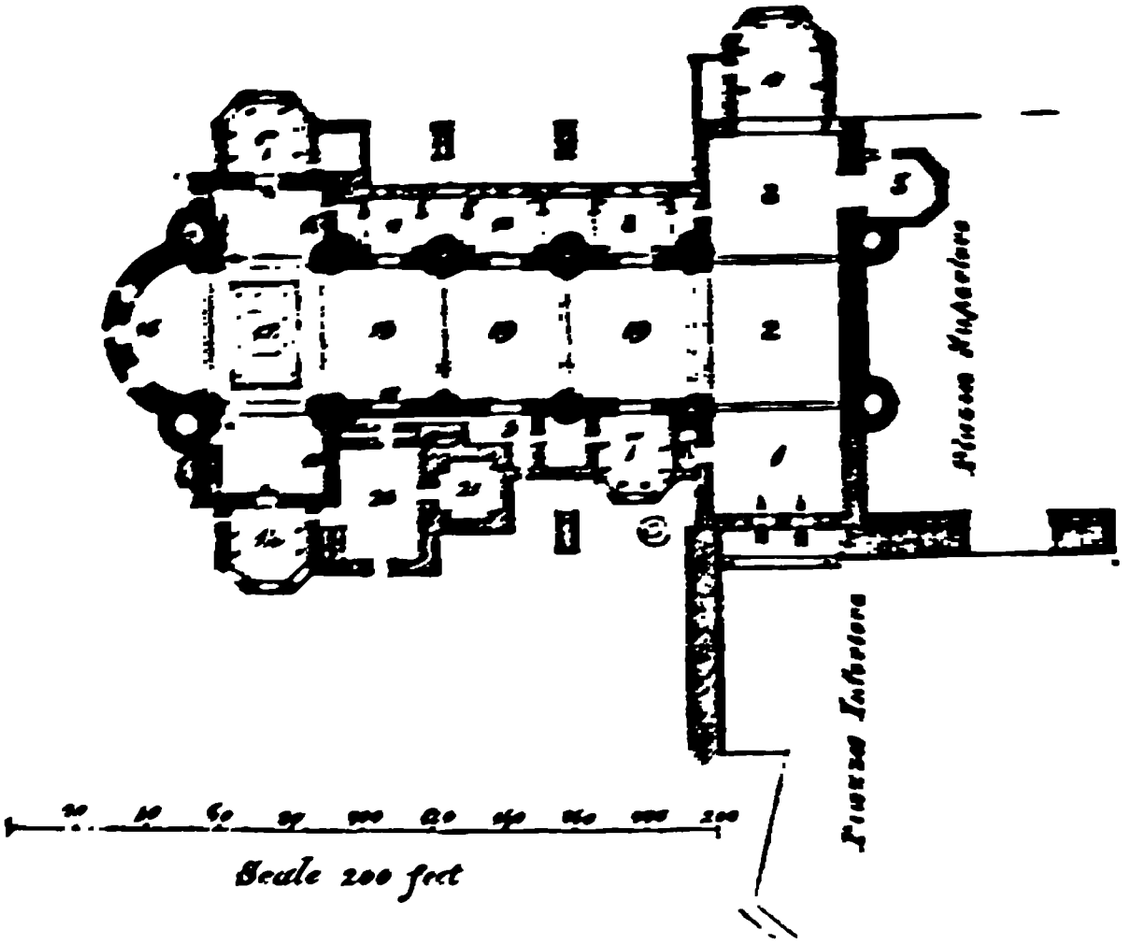
The Great Convent, now suppressed, belonged to the reformed rule of the order *of St. Francis, the* brethren of *which, called Minori* Conventuali, were known in England in former times by the name of Grey Friars. Strange to say, the inhabitants of this convent, quite contrary to the spirit and principles of St. Francis and the usual rule of the order, were allowed to possess property, living in roomy apartments, and with an air of comfort and convenience seldom seen in such establishments. Founded during the lifetime of the patron saint in the early part of the 13th century (St. Francis was born at Assisi in 1182, and died near it in 1226), the building and churches annexed to it were commenced in 1228, —Father Elias being then the first general of the order—under the direction of an architect brought from Germany, and, as is supposed, sent by the Emperor Frederick II.

The convent has little to interest the traveller in itself. The outer cloister has some paintings of second-rate artists—a series of portraits of the most remarkable men of the order, by *Dono Doni* (1595). There is a good fresco of the Last Supper by the same painter in the small refectory; and one of the same subject by *Solimena* in the larger one. But if the convent has little to detain us, it is quite otherwise with the ch. annexed to it—one of the most remarkable monuments of the middle ages, whether considered in an architectural point of view, or for paintings which it contains by the greatest masters of the Revival. The churches—for there are two—rest upon massive substructions on the abrupt side of the hill upon which the town stands, and offer, when approached from Perugia, a very grand and singular appearance. Placed over each other, they had been designated as upper and lower, until of late years, when the discovery of the supposed remains of St. Francis has led to the foundation of a third, below all, to contain his tomb, but which being a mere sepulchral chapel or crypt, we shall retain in our description the ancient designations of upper and lower as formerly given to them.

To enable our readers to follow our review of the works of art contained i

[illegible] we have inserted a ground-plan of the lower ch. The portion of the original edifice that has been preserved is marked in a darker shading to distinguish them from the subsequent additions. The upper ch., which has undergone little or no alteration since its completion in the middle of the 13th century, corresponds exactly in the parts of the plan in the darker line, and upon which it rests.

As we have already stated, both



Ground Plan of the Lower Church at Assisi.

these edifices were commenced in 1228; the lower ch. was completed in 4 years, whilst the upper one does not appear to have been finished until 1253, when it was consecrated by Pope Innocent IV. The architect was Jacobus ex Alemannia, called *Jacopo di Alemannia* by the Italians, and *Lapo* by the early Tuscan writers, and by them confounded, and especially by Vasari, with Lapo di Cambio, the father of Arnolfo, the great architect of the cathedral of Florence. With Jacopo was associated a brother of the order, Fra Filippo da Campello, and to these eminent men we are indebted for this early specimen of the so-called Gothic architecture in Central Italy, although it would be an error to suppose it was the earliest example of that style, since we find traces of it at Subiaco perhaps a couple of centuries before.*

The *Upper Ch.*, being the most simple in its details, ought to be the first seen by the visitor. As it is only open for Divine service on certain great festivals (Whitsunday, the Assumption, the Feast of St. Francis, &c.), it can only be entered through the lower one, and on application in the Sacristy. The form is that of a Latin cross, consisting of a single nave, ornamented with Gothic pilasters, and divided off into 4 bays, in each of which is a fine lancet window; of transepts; and of a tribune or apse. The whole length is 225 ft., the width of the nave 36, and its height 60. The W. front on the

* One of the earliest *true* Gothic edifices in Italy is probably the ch. of San Andrea at Vercelli, in 1219. (See *Handbook of N. Italy*, Rte. 2.) There is considerable uncertainty as to the age of the pointed arches at Subiaco. (Handbook of Rome, Environs.)

Piazza is very elegant, with a fine pointed gable, having a richly-worked wheel-window over the portal, which is approached by a flight of steps, from which two fine Gothic entrances open into the sacred edifice. The roof of the nave is divided into 5 compartments, two of which are covered with golden stars on an ultramarine ground, and 3 with frescoes by Cimabue, the whole remarkably well preserved after nearly 600 years. The walls of the nave are also covered with frescoes. Those below the gallery, forming the lower range, in 28 compartments, representing events in the life of St. Francis, are attributed to *Giotto*, said to be painted about 1298. Judging, however, from internal evidence, it is probable that by no means all of them were completed by his hand. Messrs. Crowe and Cavalcaselle think that they were produced at various periods, and mark successive stages of the revival of art. However this may be, there is no doubt about their value in the history of art. Almost the same observations may hold good of those of the upper range and between the windows, attributed to *Cimabue*, to which are assigned the date 1280 or thereabouts. These consist of a series of subjects from the Old and New Testaments, embracing from the Creation of Adam and Eve to the Crucifixion of our Saviour. Some of these frescoes have suffered considerably from time and weather, whilst others preserve almost their primitive freshness. The transept has a chapel at each end, which offer nothing remarkable, whilst the walls of the transept itself, as well as the roof, are covered with frescoes by *Giunta da Pisa*, painted about the year 1252, most of which have been destroyed by damp and time. The choir or space behind the high altar is remarkable for its 102 wooden stalls, admirably carved, and ornamented with intarsia-work, by *Domenico da S. Severino*, in the middle of the 15th century. The papal throne, in red marble of Assisi, is attributed to the Florentine sculptor *Fuccio*, and was erected by *Pope Gregory IX.* The construction of the vault of the nave and transepts is very remarkable, and well worthy, for its masonry and carpentry, of a detailed examination by the professional architect.

The *Lower Ch.*, which is that in which Divine service is usually performed, and consequently always open, offers a singular contrast, in its low, gloomy, and crypt-like appearance, with the upper one. The entrance to it is by a side-door on a lower terrace, opening into an elongated vestibule (1, 2, 3*) at right angles with the direction of the original building. This vestibule is more than 2 centuries posterior in date to the ch. built by Jacopo, having been added to it in 1487, when most of the side-chapels were also erected. There are some paintings and monuments here worthy of notice. The small chapel of St. Sebastian (6), on the l., is painted by *Sermei* and *Giorgetti*. The walls have several works by the same artists, representing the Crucifixion, the Nativity, and the Glorification of St. Francis; and on the vault the Almighty surrounded by Angels, by *Martelli*. Opposite the entrance, and at the extremity of this vestibule, is the chapel of the Crucifixion (4), erected by Cardinal Albornoz, whose grave is close to it. It is painted by *Buffalmacco* and *Pace da Faenza*. The smaller chapel near it of S. Antonio Abbate (5) is by the latter. There are some interesting tombs here against the wall on the rt., the first bearing the arms of the Cerchi family, of Florence, over which has been placed a vase in porphyry, which, if we are to believe the friars, was presented to their ch. by Ecuba di Lusignan, Queen of Cyprus, filled with ultramarine, so largely used in its early decorations. Beyond this is a very fine mausoleum, attributed to *Fuccio*. Considerable uncertainty exists as to the personage whose remains it encloses, as there is no inscription—some believing it to contain those of John of Brienne, King of Jerusalem, who entered the order of St. Francis in 1237; others of Ecuba di Lusignan, who died in 1243. In the chapel of S. Antonio is an urn with

* The numbers refer to those on the ground-plan of the lower church, in the preceding page

[illegible] members of the [illegible] family [illegible]

Commencing our examination of the lower ch. on the rt. as we enter from the vestibule, the first chapel [illegible], dedicated to S. [illegible], has an altarpiece by *Lo Spagna*, representing the Virgin enthroned, with six saints and a friar, one of the artist's finest works. The frescoes of the Preaching and Martyrdom of St. Stephen on the side-walls are by *Dono Doni* (1560). The beautiful groups of Prophets and Sibyls on the vault, by *Andrea del Ingegno*, of Assisi, were so much admired by Raphael that he imitated them in those he executed in the ch. of Santa Maria della Pace at Rome. The frescoes in the next chapel (10), of S. Antonio of Padua, were by *Giottino*, but of which scarcely a trace remains; those which have replaced them are by *Sermei* and *Martinelli*. The chapel of La Maddalena (11) is ornamented with frescoes by *Buffalmacco* (1320), relative to the life of the saint, as well as the 12 saints on the arch. We now enter the S. transept, the walls and roof of which are covered with works of *Taddeo Gaddi* and *Giovanni da Milano*. At the small altar of the Conception (16) is an Annunciation by *Puccio Capanna*, a pupil of Giotto's, and a fragment of a Madonna by *Cimabue*. The chapel of the Holy Sacrament (17), at the end of this transept, is painted chiefly by *Giottino*, representing the 12 Apostles, higher up histories from the life of St. Nicholas, and under the arch various saints. The 6 figures of [illegible]ints lower down are attributed to [illegible]*one Memmi*. In the taking down of [illegible]ltar in this chapel, a fine marble [illegible]ument of Cardinal Orsini, for whom the chapel was originally [illegible], has been recently discovered. He is represented lying in state, [illegible] by two angels. On the wall behind the monument is a fresco by [illegible] [illegible] representing the Virgin and Child between St. Francis and St. [illegible].

The high altar [illegible] stands over where the remains of St. Francis lay; between the altar and the nave are the 4 triangular spaces of the vault [illegible] [illegible] [illegible] of the finest frescoes of [illegible], representing the principal virtues of St. Francis—Poverty, Chastity, Obedience—and his Glorification. The 1st virtue, Poverty, is represented as a woman standing among thorns, whom Christ gives in marriage to St. Francis. In the 2nd, Chastity, as a young female sitting in a strong fortress, to which St. Francis is leading several monks, &c. In the 3rd, Obedience is represented with a yoke, but wrapped up in allegorical emblems of which it is difficult to understand the meaning. In the 4th, St. Francis is seated on a throne holding the cross and the rules of his order, while hosts of angels sing his praises.

The table of the high altar rests upon 21 Gothic columns, and consists of a marble slab brought from Constantinople at the period of the consecration of the church. A gradino of marble divides it into two altars, one towards the nave, the other towards the choir. The tabernacle which surmounts the ciborium was designed by *Giulio Dante* of Perugia, a pupil of A. di Sangallo's, in the 16th century. The choir has the remains of a glory painted by *Giottino*.

Entering the N. transept, the frescoes which are upon its walls are chiefly by *Puccio Capanna*; they represent the Last Supper, the Capture of Christ, the Flagellation, and the Saviour bearing the Cross; on the wall are the Deposition, the Entombment, the Resurrection, and St. Francis receiving the Stigmata; also a fine fresco of the Crucifixion, by *Pietro Cavallini*, the pupil of Giotto, or, as Messrs. Crowe and Cavalcaselle think, by Pietro Lorenzetti. It was painted at the expense of Walter

de Brienne, Duke of Athens, during his temporary elevation as captain of the Florentine republic, in 1342. It is the finest work extant by this master; the afflicted angels in the upper part of the composition, and the groups of horsemen, soldiers, &c., in the lower portion, are full of expression and feeling. The portrait of Cavallini, with a cap on his head and his hands clasped in adoration, is seen below. The personage riding on a mule covered with golden trappings is said to be Walter de Brienne himself. At the end of this transept is the chapel of San Bonaventura di Potenza and San Dego (14), which is only remarkable for its window with some good coloured glass. Through it is the entrance to the *Sacristy* (20, 21), which consists of two halls: the outer one has some paintings of *Sermei;* the inner, several handsome presses of the 17th cent., in which were preserved the treasures of the ch. prior to their dispersion in 1797. Among other objects contained in the fine *Reliquary* here are the veil of the Virgin, a Benediction of St. Francis in his own writing, and the copy of the rules of his order as approved by Honorius III., which the saint always carried about him. Over the door is the portrait of St. Francis, by *Giunta da Pisa*, painted soon after the death of the saint. Returning into the ch., and following the l. side of the nave, at its eastern extremity is the pulpit (18), with a Coronation of the Virgin, attributed to *Fra Martino*, a pupil of Simone Memmi; and at the neighbouring altar of S. Stanislas (9) a Crucifixion by *Taddeo Gaddi*, or *Giottino*. The fresco of S. Francis receiving the Stigmata, under the music gallery, is by *Giotto*. The last chapel on the N. side of the nave, dedicated to St. Martin (7), is covered with paintings by *Simone Memmi*, representing events in the life of that saint.

The painted glass in the windows of the lower ch. was executed by *Angeletto* and *Pietro da Gubbio*, and *Bonino di Assisi;* that in the upper ch. at a much earlier period, probably contemporaneously with the building itself, and was restored by *Fra Francesco di Terra Nova* and by *Ludovico da Udine*, in 1476 and 1485.

Some very important changes have been recently made in these churches, bringing to light many new and valuable works of art.

The sepulchral crypt, which is entered by a double flight of steps from the lower ch., was excavated in the rock on which the latter stands, and round the place where the remains of St. Francis were discovered in a rude stone sarcophagus in 1818. The place of these relics had been forgotten, although the site where they might be looked for was accurately pointed out by Vasari in his Life of Arnolfo di Lapo. However, once found, and their identity, which was doubted, had been decided by a Commission of Cardinals and Prelates, it was determined to erect a magnificent crypt round them. It is in the form of a Greek cross, 63 ft. long in each of its branches, which extend under the nave and transepts of the ch. above, having in the centre a handsome urn in bronze, to which the bones of the saint were transferred, and let into the hollow in the rock where they originally lay, and which has been preserved in this gorgeous modern edifice. The architecture of the crypt is Doric, and entirely out of keeping with the style of the two older churches; the general look is far too modern for so remarkable a tomb.

Considerable speculation has been raised in regard to the spot where the Ghibelline general Guido da Montefeltro was buried. Some doubt, indeed, exists whether the body was not removed from Assisi by his son Federigo. After a brilliant military career in the 13th century, this celebrated captain, charmed by the enthusiasm of St. Francis, retired to Assisi and assumed the habit of the new order. From this seclusion he was summoned to Anagni by Boniface VIII., who was so anxious to have the advantage of his counsels during his contests with the Colonnas, that he promised him plenary indulgence if he would assist in reducing Palestrina, the feudal stronghold of that celebr

family. Guido stipulated for a more express absolution for any crime he might commit in giving this advice, and then suggested the perfidious policy of promising much and performing little:—

> "Lunga promessa con l'attender corto."
> *Inf.* xxvii.

> "Large be your promise—your performance slack." *Wright's Trans.*

Guido retired again to this convent, where he died in 1298. Dante has punished him for this perfidy by placing him in Hell, on the plea that his absolution preceded his penitence, and was therefore null.

The ch. of *Sta. Chiara*, built by Fra Filippo da Campello, in 1253, a few years only after the death of the saint, still retains its fine wheel-window; but the greater part of the ancient ch., which was in the Gothic of the 13th century, and painted by Giotto, has been replaced by modern restorations. It has an interest as containing the body of St. Claire, the first abbess of the order which bears her name, the maiden whom the enthusiasm of St. Francis induced to renounce her family and her wealth, and whose hair he cut off with his own hand. She is buried under the high altar. The side wings still retain some frescoes relative to the life of the Saint, attributed to *Giotto*, but with more probability by Giottino.

The *Cathedral*, dedicated to St. Rufinus, its first bishop, dates from the early part of the 12th century, and its crypt from 1028; it was modernised by Galeasso Alessi in the 16th, but retains its Gothic front. An ancient marble sarcophagus serves as the high altar.

The Ch. called the *Chiesa Nuova* occupies the site of the house in which St. Francis was born. The apartment is still shown in which his father confined him under the belief that his devotion and his charities were acts of madness.

In the Piazza is the fine portico of an ancient *Temple of Minerva*; it consists of 6 fluted columns of travertine and a pediment, beneath which some fragments of ancient sculpture and Roman inscriptions have been collected for preservation. The ruin has been attached to a ch. to which it has given the name of Sta. Maria della Minerva.

The chapel of the Confraternità of *Sta. Caterina* has some traces of paintings on the outside by *Martinelli* (1422), and in the interior by *Matteo da Gualdo* (1468) and *Pietro da Fuligno*.

On the outside of the ancient *Ospedale de' Pelegrini* is a fresco by *Ottaviano Nelli*.

The Ch. of *S. Pietro* deserves notice for the 3 wheel-windows of its Gothic façade.

At the Convent of *S. Damiano* are preserved some relics of Sta. Chiara; within its walls she is said to have performed many of her miracles. In the dormitory is a door, now walled up, where she repulsed the Saracens, who were on the point of scaling the convent.

Assisi was the birthplace of Metastasio. It has been the seat of a bishop since A.D. 240. The population by the last census was 4286.

The great fair of Assisi begins on the 21st July and ends on the 1st August, during which time the indulgences granted once drew people from all parts of Catholic Europe. Another fair takes place on the 4th October, at the festival of St. Francis.

Assisi has a local celebrity for its manufactory of needles and files.

The high mountain behind Assisi is the *Monte Subasio*, 3620 feet above the level of the sea; in one of the ravines descending from it is the Sanctuary delle Carceri, where St. Francis retired for his devotions. There is a bridle-path across its flank to Nocera on the Via Flaminia, but over a country of no interest except to the geologist.

A road descends rapidly from Assisi into the carriage-route between St. Maria degli Angeli and Spello, the distance to which is about 6 m. Travellers from Rome to Florence should make at Foligno the necessary arrangements for visiting Assisi. They may thus diverge from the rly. at Spello, and rejoin it again at the stat. of Gli Angeli.

A red limestone, used as marble in many of the churches of Assisi, is

found in this part of the Apennines; it contains ammonites and other fossils of our English oolitic rocks, and is identical with that of Cesi, Terni, Monticelli N. of Tivoli, and of the S. declivities of the Alps in Lombardy, Italian Tyrol, &c., called *Ammonitico rosso* by the Italian geologists.

Leaving the Assisi or La Madonna degli Angeli Stat., the rly. and the road traverse the plain of the Topino along the base of the hills to Foligno, passing by

6 m. *Spello* Stat., on the l. hand of which is the town of that name, with 2600 Inhab. (the *Colonia Julia Hispellum* of the Romans), built on a projecting spur of the red limestone. The railway passes at the foot of the town. By the side of an ancient gate, before arriving at the modern entrance, is an inscription recording the fabulous exploits of Orlando. The Roman gate, surmounted by 3 figures, a female in the centre, and a Senatorial on either side, is well preserved, and is still called the *Porta Veneris*. The streets of Spello are very narrow and irregular, and are mostly paved with brick. The Gothic Collegiate ch. of *S. M. Maggiore* contains 2 companion frescoes by *Perugino;* a Pietà, with his name and the date 1521; and a Madonna and Child with 2 saints. In the chapel of the Holy Sacrament, on the l., formerly belonging to the Baglioni family, are 3 large frescoes by *Pinturicchio*, painted in 1501, and amongst his finest works, representing the Annunciation, a very beautiful painting, with the painter's portrait and his name; the Nativity, with various incidents, such as the approach of the Magi, and a fine landscape; Christ disputing with the Doctors, a series of fine groups with highly finished heads, one of which is that of Troilo Baglioni, the Prior of the ch., at whose expense it was painted. On the rt. of the entrance is a Roman tomb with bas-reliefs of an equestrian figure and *an inscription; it* is now *used as a vase for holy water.* The ch. of *S. Andrea*, consecrated by Gregory IX. in 1228, contains a large altarpiece by *Pinturicchio* (1508), representing the Madonna and Child enthroned, with several saints in adoration, and St. John at the foot of the throne writing the "Ecce Agnus" on the ribbon of his cross: a charming composition; the St. John has been attributed to Raphael. A letter from Gentile Baglioni, Bishop of Orvieto, to the painter, has been introduced under the throne. Among the antiquities of Spello, a house still bears the name of the "Casa di Properzio," and gives the poet's name to the street: even his tomb is shown on the lower story, so determined are the inhabitants to claim him as their own, although nothing is known of his exact birthplace except his being an Umbrian. In the plain, near the roadside, are traces of an *amphitheatre*, and there are some remains of an arch in the Via dell' Arco, with the inscription R. DIVI; it is supposed to have been dedicated to the emperor Marcus Opilius Macrinus, and remains of another arch leading to the monastery at the top of the town. Some Roman inscriptions are built into the wall of the ch. of S. Lorenzo. At the highest point of the town is a terrace; it commands the whole plain of the Topino, the town of Foligno, the upper valley of the Tiber, the city of Perugia, the conventual buildings of Assisi, and the tertiary group of hills separated from that on which Perugia stands by the valley through which the Tiber winds its way towards Rome from Spello, continuing across the plain.

Before reaching the Foligno Stat., the river Topino is crossed.

3 m. FOLIGNO Stat. (*Inns:* Posta, Croce Bianca, Barbacci. Here is an excellent buffet, where the trains from Ancona and Florence remain long enough for dinner, and for an early breakfast by the express trains from Ancona and Rome to Florence). Foligno is the ancient Fulginium, a place of some importance as the head of a confederacy of Umbrian cities. During the middle ages it long maintained

independence, but was at last reduced by its more powerful neighbours: in 1439 it was incorporated with the States of the Church. It is an active and industrious episcopal town of 13,117 Inhab., and has a reputation for its cattle, its manufactures of woollens and especially of wax candles. Foligno and the neighbouring towns were subject to frequent earthquakes for many years prior to 1831, and it was a rare occurrence that 3 months passed without one. In 1831, however, they lost this desultory and occasional character, and a violent series of shocks occurred which spread devastation and misery throughout the province. The first, fortunately, took place in the daytime, and did little injury, but the 2nd overthrew several edifices, by the fall of which upwards of 70 persons lost their lives in Foligno and Spello. From 1831 the town remained free from their visitations until October 1839, when some undulatory shocks were felt, but fortunately without such serious consequences as attended those of 1833, and they have been felt again in 1851 and 1854. It is remarkable that the towns which suffered most from these convulsions are on alluvial deposits, while those on the solid calcareous rock, as Spoleto, Assisi, and Perugia, suffered comparatively little.

Foligno, like many of the smaller Italian cities, had also its School of Painting: its most celebrated master was *Nicolò Alunno* or *da Foligno* (1458); *Pietro*, his scholar, usually known as *Pietro Antonio da Foligno*, *Liberatore*, and *Cagni*: *Bartolommeo della Croce* appears still earlier, having painted a picture for the Trinci family in 1430, now in the ch. of *San Salvatore*. Frescoes of earlier artists still of this school exist in the ch. of *San Giovanni Decollato* and in some Maestas: *Liberatore* has left frescoes in the small chapel of the Madonna della Fiamingha, about half a mile from the town on the road to Perugia. Of *Pietro da Foligno* there are several Maestas in the town, especially those over the door of the *Convent* of San Francesco (1499) and over the entrance to the ch. of Santa Lucia (1471). The many Maestas which may be seen all about Foligno, some of which are very beautiful, are by the pupils of Nicolo and Pietro.

The Cathedral, dedicated to St. Feliciano, has preserved one of its mediæval entrances, a doorway opening on the principal piazza. The door is round-headed: on each side are lions supporting columns: round it are some archaic sculptures, the Evangelic emblems, the Signs of the Zodiac, heads of saints, &c. The façade, which is the only part left of the original structure, was erected in 1201. In a small chamber in the campanile are some faded frescoes of the 13th cent., representing the Agony in the Garden, the Crucifixion, &c. The interior has been modernised, and has a baldacchino of gilt wood and bronze, in imitation of that in St. Peter's at Rome. The ch. of the *Convent* of *Sant' Anna* or *delle Contesse*, with a cupola by Bramante, was celebrated in former days for the picture by Raphael called the "Madonna di Foligno," and now one of the treasures in the Pinacoteca of the Vatican. The ch. contains a Madonna, said to be by *Perugino* (?), and a picture attributed to *Lodovico Caracci*, our Saviour discovering himself to his disciples by the breaking of bread. Inside the nuns' convent are a great many pictures of the Umbrian school, some valuable. In the refectory are 4 large frescoes attributed to *Mezzastris*. In a dark crypt chapel are some wall-pictures of archaic character, apparently subjects from the life of the Virgin. The ch. of *S. Niccolò* preserves an altarpiece by *Niccolò Liberatore*, called *Alunno*, upon which is painted the Resurrection, Mary and Joseph worshipping the infant Saviour, and, on the pilaster, several full-length and half-length figures of saints. There is also the Coronation of the Virgin, with St. Anthony the Abbot and St. Bernardino, with predella pictures, by the same painter. The ch. of *La Nunziatella* contains a fresco by *Perugino*, unfortunately much injured, representing the Baptism of Our Lord—the angels are exceedingly beautiful; and an angel on panel, also attributed to Peru-

gino. In the sacristy is a fine fresco of the Entombment, with Mary Magdalene and St. John, by *Mantegna*, much injured. The ch. of *San Domenico* is of fine proportions; the walls, once entirely covered with frescoes, are now whitewashed. In *Santa Maria infra Portas*, a very ancient church, the old frescoes of the 14th and 15th centuries have been repainted: in the chapel, said to have been originally a heathen temple, in which St. Peter and St. Paul are alleged to have officiated, are remains of some very early paintings, possibly of the 9th or 10th century, or even earlier. Over the altar is a colossal half-length figure of Christ in the act of blessing, between St. Peter and St. Paul; below are the emblems of the Evangelists (two wanting); within the recess of a small window is Christ bound to a pillar, and a six-winged seraph. In other parts of the ch. are 2 good wall-paintings of S. Rocco, the Pietà, St. Peter Martyr, and an aged St. Jerome (ascribed to *Alunno*), in the act of being crowned by 2 angels. In the sacristy is the Virgin and Child, probably the remnant of a large wall-picture, and St. Anthony the Abbot, ascribed to *Alunno*.

The Palazzo del Governo has an ancient chapel, painted in fresco for the Trinci family, once lords of Foligno, by *Ottaviano Nelli* (dated 1424), an interesting specimen in the history of Art. The paintings represent the legendary life of Joachim and Anna, also the life and death of Mary from the Annunciation to the Assumption. The Crucifixion, and St. Francis receiving the stigmata, over the altar, are of inferior workmanship. The hall leading to this chapel is also surrounded with frescoes much faded. In a large empty hall are some colossal frescoes of ancient Roman heroes, in style resembling that of Andrea di Castagna. There are also other wall-paintings in this neglected palace, all, probably, of the 15th cent.

The Palazzo Comunale is a large modern edifice in the Ionic style.

In the secularised ch. of the *Betlemme* a little museum of pictures, &c., has been collected from suppressed convents. The pictures are canvas, panel, and fresco, mostly of the local school, all probably Umbrian, and many at least as early as the 14th cent. Some are very archaic and curious.

The Corso, called the Canopia, affords an agreeable walk along the ancient walls of the town.

[4 m. W. of Foligno, upon an elevation on the bank of the Timia, the Tinia of the Romans, is *Bevagna*, which retains almost unchanged its ancient name Mevania, celebrated by the Latin poets for the richness of its pastures, and still famous for its fine breed of cattle. Strabo mentions Mevania as one of the most considerable towns of Umbria. Here Vitellius took post as if determined to make a last stand for the empire against Vespasian, but soon after withdrew his forces. This city, being in a low, foggy district, is alluded to as the *Mevania Nebulosa* by Propertius: it contains some remains of an amphitheatre. Mevania was one of the stations on the Via Flaminia, before that highway was diverted by Spoleto and Terni, during the Empire.

A road of 6 m. leads from Foligno to MONTEFALCO (it may be reached by one of 3 m. from Bevagna), a very picturesque town upon a hill; a cross-road from Montefalco to Trevi leads into the valley of the Clitumnus. At Montefalco are some churches celebrated for their paintings.

Ch. of San Francesco, once entirely painted in fresco, still has many remains of early art; the choir is covered with frescoes representing the life of St. Francis, by *Benozzo Gozzoli*, signed and dated 1452: beneath are a series of portraits of several personages of the Order, and under the window 3 of Dante, Petrarch, and Benozzo himself, or according to some of Giotto. These paintings are interesting as early specimens of Benozzo's style, but are inferior to his later works at S. Gimignano and Pisa. The first altarpiece on rt. on entering the ch. was also painted by *Benozzo* in 1452: it represents the Virgin and Child with Saints; on either side are histories from the life of St. Jerome; the vault and arch

are probably painted by *Pietro da Foligno*. The Virgin on the W. altar, with SS. Francis and Louis, the Eternal Father above, is one of the earliest works (1510) of *Tiberio d' Assisi*. The next chapel has frescoes relative to S. Bernardino, dated 1451, probably by the school of *Matteo di Gualdo*. In the 5th chapel is a picture of the Madonna del Soccorso, by *Ottaviano Nelli* or, possibly *Melanzio*. On the l. of the entrance is a *Presepio*, of the school of Perugino, probably by *Tiberio d'Assisi*. In the first chapel on l. is a good Virgin enthroned, with 2 Saints, by the same painter, dated 1570 (Passavant says on rt., with the date 1510). The frescoes of the Miracles of St. Anthony in the next chapel have been destroyed by repainting.

Ch. of l'Illuminata: the interior has been painted in fresco by the pupils of *Perugino* and by *Pietro da Foligno;* the part that remains undestroyed by repainting shows how beautiful this ch. must have been. The Martyrdom of the Patron Saint of the ch. (a beautiful young woman) is by *Francesco Melanzio*, a native painter; the picture of adoring angels, above this, is said to be by *Fra Angelico*. The Nativity, the Adoration of the Magi, the Flight into Egypt, Christ in the Tomb, and the Coronation of the Virgin, are by *Melanzio*.

Ch. of S. Leonardo has over the high altar a picture of the Virgin and Child with Saints, dated 1515, by *Melanzio*.

Ch. of San Fortunato, about a mile beyond the walls, on the road to Trevi. The paintings over the door, St. Francis, St. Bernardino, and St. Sebastian, are by *Mezzastris*. Although a great part of this ch. appears to have been painted by *Benozzo Gozzoli*, only one fragment now remains, representing the Virgin and Child with an Angel, and the name of the painter, with the date (1450). In the choir is a painting by *Melanzio*, dated 1498. In the cloisters, a chapel entirely painted by *Tiberio d' Assisi;* they represent incidents in the life of St. Francis, and the publication of the indulgence granted to his church, the Porziuncula; the Eternal Father, on the vault, is dated 1512. The pictures in the choir (date, 1492), the Virgin, St. Fortunatus, and 3 other saints, are by *Melanzio*.

Ch. of San Bartolommeo. St. Catherine between SS. Vincent and Nicholas, by *Lo Spagna*.

Montefalco rises picturesquely in the midst of a fertile plain; the views from it are beautiful.]

The rly. from Perugia joins the Via Flaminia at Foligno. An excellent road leads to Ancona, by Tolentino, Macerata, and Loreto, with branches to Camerino and Fabriano (Rte. 88); another by the Furlo Pass to Fano (Rte. 89); and a third to Massa, Todi, and Narni, by Bevagna, following the more ancient line of the Via Flaminia, but quite unfit for carriages. The rly. from Florence and Perugia joins here that from Bologna and Ancona to Rome.

On leaving Foligno the line runs through the valleys of the Clitumnus and Maroggia, passing near S. Eraclio, to

6 m. *Trevi* Stat.

Trevi, the Trebia of Pliny, in a very picturesque situation, upon a hill on the l., with 1160 Inhab. In its ch. of *La Madonna delle Lagrime*, about ½ m. below the town, is a large and admirably-preserved fresco by *Perugino;* it represents the Virgin and Child with angels, St. Peter and St. Paul, with a landscape background and several figures in the distance. It is distinguishable for great delicacy, clearness and refinement of colour. It is inscribed with the painter's name. There are also here a fresco of the Deposition, by *Lo Spagna*, with St. Ubaldo in a lunette above, and oil-paintings of SS. Cecilia and Catherine on the side of the altar. From the ch. of *San Martino*, outside the gate, in the highest part of the town, all the important pictures have been removed. In the external chapel are the fine frescoes of *Lo Spagna* (of the date 1511), the Assumption, with 4 saints below, and the distant view of a town, possibly Trevi. In one of the side chapels is a beautiful fresco by the same master, dated 1511. The ch. of *S. Emiliano* is an interesting old edifice. In the Municipal Palace some valuable pictures have been lately placed. Amongst

the most noticeable are a Coronation of the Virgin by *Lo Spagna*, and a Gothic triptych on which are depicted the Passion and Crucifixion, of the early Umbrian or Florentine school.

Soon after leaving Trevi the rly. runs close to the Clitumnus, "the fame of which is united by the poetry of Virgil with the triumphs of Rome and the Capitol itself:"—

"Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa Deûm duxere triumphos."
Georg., ii. 146.

Trevi will be the nearest point on the rly. to reach its sources and the Temple, the distance being about 3 m. A light carriage may be hired to visit these interesting sites, and afterwards the ch. of San Giacomo, so as to reach Spoleto in about 2 hrs.

Before arriving at *Le Vene* is the small ancient temple on the rt., supposed to be the one described by Pliny as dedicated to the river-god Clitumnus. The road passes at the back of the edifice. The river, which rises at a short distance further on, is still called by the peasantry the *Cliturno* and *Clitunno*. There are, however, some points connected with the authenticity of the temple which require to be noticed. The temple itself is described by Pliny as having been an ancient edifice in his day; but antiquaries and architects agree in regarding the present building as more modern, bearing evidence of the corruption of art, and posterior to the time of Constantine. The representation of Christian emblems, such as bunches of grapes and the cross on the façade and upon the tympanum towards the road, as well as the labarum over the altar, do not appear more recent than the rest of the building. Sir John Hobhouse has endeavoured to meet some of the objections by stating that, when the temple was converted into a chapel, the interior was modernised. "The temple," says a good authority on such points, "can hardly be that structure which the younger Pliny describes as *ancient even in his time; for*, instead of columns bescratched with the nonsense of an album, here are columns coupled in the middle of the front with those on the antes, a thing not found in any classical antiquity; here are spiral columns, which, so far from being characters of early art, are corruptions of its decline."—*Forsyth*.

The façade towards the river consists of a pediment supported by 4 columns and 2 Corinthian piers, two of the columns with spiral flutings, the others covered with fish-scaled carvings, all resting on a solid basement entered by a circular-headed door, opening into a chamber, the roof of which is formed of horizontal slabs of marble, on which are engraved some mutilated inscriptions in fine Roman letters, one containing the name of a certain *Septimius Plebeius*, and possibly belonging to the edifice mentioned by Pliny. The peristyle is reached by two doors (one closed), approached by stairs; out of this opens the small chapel; the decorations over the altar and ciborium are in the same style as those on the outside of the edifice, evidently early Christian, the labarum of Constantine being one of the ornaments. The sculptures on the pediment towards the road, and which is coeval with the rest of the building, is very like some of those of the 5th or 6th centy. at Ravenna.

In spite of these difficulties, the existing building may be considered at least to mark the site of the temple of the time of Pliny; and English travellers will doubtless give due weight to the tradition which has been accepted and celebrated by Dryden, Addison, and Byron. The temple is now used as a chapel dedicated to the Saviour (S. Salvatore).

"But thou, Clitumnus! in thy sweetest wave
Of the most living crystal that was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters—
A mirror and a bath for Beauty's youngest daughters!

And on thy happy shore a Temple still,
Of small and delicate proportion, keeps
Upon a mild declivity of hill
Its memory of thee; beneath it sweeps
Thy current's calmness; oft from out it leaps
The finny darter with the glittering scales,
Who dwells and revels in thy glassy deeps;
While, clustering, some scattered water-lily sails
Down where the abbey walls still bathe in thy
bubbling tides." *Childe Harold.*

La Vene (a name derived from the neighbouring springs). Here are the sources of the Clitumnus; they issue close to the road from the Secondary limestone, as an abundant and perennial stream of pure crystal water. The village on the height above is Pissighano, with a ruined castle. Further on, and off the road on l., are the villages of Campello and Bianca. About halfway between there and Spoleto, in the village of *S. Giacomo*, is a ch. containing in the tribune some good frescoes by *Lo Spagna*, dated 1526. Below is the portrait of the Saint and 2 of his miracles; above, the Coronation of the Madonna. The chapel on the rt. has been repainted, but all the rest is admirably preserved. On the l. S. Sebastian, S. Roch, S. Fabian, with Virgin and Saints and Angels above (1527).

The approach to Spoleto is fine. It "offers a rich promise of enjoyment to the seeker after the picturesque, in its towers, castles, and forest background; and few places afford so many grand and beautiful objects for the sketch-book; its old fortress, and its vast aqueduct, one of the loftiest known, spanning a ravine in which it is a singularly fine object when seen from the various heights, make up, with the beautiful country around them, some of the very finest landscapes in nature." —*Brockedon.*

10 m. *Spoleto Stat.*, ½ m. from the town. Carriages at the stat.

Spoleto. (*Inns* La Posta, improved, kept by Cinni, the owner of the Europa at Terni, "clean and comfortable, people very civil, charges moderate"—*E. M., May* 1863; the Albergo Nuovo, a new house kept by Mancini.) This *ancient* city contains 11,170 inhab. It *is the* seat of an archbishop for the *united* dioceses of Spoleto, Bevagna, and Trevi; its bishopric is as ancient as the time of St. Peter, the 1st bishop having been St. Brizius, A.D. 50. Spoleto has some manufactories of woollen cloth.

Spoleto was the *Spoletium* of the Romans, "colonised A.U.C. 512. 25 years afterwards it withstood, according to Livy, the attack of Hannibal, who was on his march through Umbria, after the battle of Thrasimene. This resistance had the effect of checking the advance of the Carthaginian general towards Rome, and compelled him to draw off his forces into Picenum. It should be mentioned, however, that Polybius makes no mention of this attack upon Spoleto, but expressly states that it was not Hannibal's intention to approach Rome at that time, but to lead his army to the sea-coast. Spoletium appears to have ranked high among the municipal cities of Italy, but it suffered severely from proscription in the civil wars of Marius and Sylla."—*Dr. Cramer.*

During the middle ages Spoleto and Benevento were the first 2 Lombard States which established themselves as duchies with a kind of independent sovereignty. While that of Benevento, which set the first example, had spread over half of the present kingdom of Naples, Spoleto included within its territory nearly the whole of Umbria. After the overthrow of the kingdom of the Lombards by Charlemagne, the dukes of Spoleto, like the other petty princes of Italy, became vassals of the empire; but it was not long before they reasserted their independence, and exercised their ancient Lombard rights. When the Countess Matilda had bequeathed to the Holy See, in the reign of Gregory VII., her extensive fiefs of the March of Ancona and the duchy of Spoleto, the city notwithstanding continued to preserve its municipal government, and indeed maintained it so effectually that the popes found it necessary to issue specific decrees for depriving it of its rights. Among the casualties to which its strong position and independent government exposed it in the middle ages, one of the most remarkable was its siege by Frederick Barbarossa, the ultimate

sallied from their walls and gave him battle, but they fled before the charge of the German cavalry: the town was given up to pillage for 2 days, and a large portion of it was destroyed by fire. During the events which followed the French revolution, and the subsequent invasion of Italy, Spoleto, Perugia, and the other neighbouring towns, were incorporated with the Roman republic.

The *Cathedral*, dedicated to Sta. Maria Assunta, occupies a commanding situation in the higher parts of the town: it dates from the period of its Lombard dukes, and still retains many vestiges of its original pointed architecture. The 5 arches of the façade are supported by ancient columns, introduced, it is said, from the design of Bramante when the edifice was modernised. The frieze is ornamented with griffons and arabesques, and at each extremity is a stone pulpit facing the piazza. Over the portico is a large mosaic, representing the Saviour throned between the Virgin and St. John, and bearing the name of the artist, *Salsernus*, with the date 1207, a work of interest in the history of the revival. The central Gothic window is of painted glass, and bears the symbols of the 4 evangelists. The interior of the cathedral is also interesting, though modernized in 1644 by a cardinal archbishop of the Barberini family. The frescoes of the choir were painted by *Fra Filippo Lippi*, and finished after his death by *Fra Diamante*, his friend, in 1470; they represent the Annunciation, the Nativity, the Death of the Virgin, her Coronation and Assumption, but they have suffered from time and restorations. The winter choir is richly carved, the designs of the wood-work being attributed to *Bramante*, as the picture on panel is to *Lo Spagna*. The chapel on the l. of the choir contains the tomb of *Fra F. Lippi*, who died here in 1469, from the effects of poison administered by the family of a noble lady, Lucrezia Buti, whose affections he had won, and whom he had carried off from the convent of Sta. Margherita at Prato. His monument was erected by Lorenzo de' Medici, after an *ineffectual* attempt *to induce the magistrates to allow him* to remove the ashes of the painter to Florence: the epitaph was written by Politian. Opposite is a fine monument to one of the Orsini family. The Madonna, by *Annibale Caracci*, has been injured by recent attempts to restore it. The chapel, which now serves as a baptistery, is painted in fresco. There are 4 subjects on the vault—Adam as the beginning (*Origo*), Noah (*Onteritas*), Moses (*Lex Vetus*), Melchizedek (*Origo Novæ Legis*), all in the style of Giulio Romano: the font of travertine has bas-reliefs of the Life of Christ, a fair work: the octagonal baptistery, which is detached from the cathedral and no longer used for its original purpose, contains a fresco, now much injured, attributed to *Pinturicchio*.

The Gothic ch. of *S. Domenico* possesses a good copy of the Transfiguration of Raphael, which the inhabitants attribute to *Giulio Romano*. The Gothic ch. of *S. Giovanni* has a rich doorway of the 16th century. In the ch. of *S. Maria de Arone* is a Coronation of the Virgin, attributed to *Lo Spagna*. The collegiate ch. of *S. Pietro*, outside the Roman gate, is worthy of a visit, as an example of Lombard architecture, the front of which is noticed by Mr. Hope for its great profusion of sculpture. The interior has been modernised.

The *Palazzo Pubblico*, or *Communale*, contains an interesting fresco of the Virgin and infant Saviour on the Orb, with 4 Saints, by *Lo Spagna*, formerly on one of the inner walls of the citadel, and removed here in 1800 for better preservation.

The *Piazza della Porta Nuova* has a small Madonna, with a blue veil, in fresco, painted in 1502 by *Crivelli*, a native artist.

The *Citadel* should be visited by every traveller who wishes to enjoy a most extensive view of the country around. Permission is readily granted. It is a massive building surrounded with a strong rampart, and occupies a picturesque and commanding position, completely overlooking the town: it was built by Theodoric, destroyed during the Gothic war, and

repaired by Narses. It was subsequently rebuilt by Cardinal Albornoz, and enlarged by Nicholas V. It was until lately used as a prison. It was strengthened by the Papal Government as a military post, and, being garrisoned by a corps of the Pope's foreign auxiliaries, was besieged by the Italian invading army; its garrison, of whom about 300 were Irishmen, after defending themselves bravely for several hours, were obliged to capitulate (Sept. 18th, 1860), on their enemy obtaining the command of the surrounding heights—the besieging having suffered more severely than the besieged in killed and wounded. The view from the walls embraces the whole valley of the Clitumnus, the Apennines from the Pass of Monte Somma to the high peak above S. Angelo in Vado and Città di Castello, the cities of Perugia and Foligno, the churches and convents of Assisi, Spello, and scores of villages scattered upon the plain. Beneath the more modern foundations of the castle, near the city gate, some remains of polygonal walls are still visible.

The *Aqueduct*, called the Ponte delle Torri, crossing the deep valley which separates the hill on which the city is built from the opposite mountain, serves both as an aqueduct and a bridge. Its height is 266 ft., and the length 676. The aqueduct is supported by a range of 10 very lofty pointed brick arches on stone piers, and is said to have been built by Theodelapius, the third duke of Spoleto, in 604. It bears, however, evidence of repairs and additions long subsequent to the Lombard period, and its substructions, and the body of the 9 piers, are perhaps all that can safely be regarded as belonging to the original structure. The water which supplies the town and castle is carried over it by a covered canal from Monte Luco; and at a lower level, but still at a frightful elevation above the bottom of the ravine, is the roadway; there is a wider space with benches in the centre, to allow the passing traveller to enjoy a view of the fine scenery around.

The Roman antiquities of Spoleto consist *of the* arch through which the principal *street* is carried, called the Porta *Fuga* and *Porta d'Annibale*, from the tradition that Hannibal was repulsed in his attempt to force it. It is a plain arch, with a device of the middle ages, representing a lion devouring a lamb. Some of the churches present remains of Roman temples; that of the *Crocifisso* outside the town preserves part of the walls and the columns of a temple, supposed to be that of Concord, with the façade of a very early Christian church; in that of *S. Andrea* the fluted marble Corinthian columns are said to have belonged to a temple of Jupiter: and in that of *S. Giuliano* are some fragments of the Temple of Mars. Besides these there are some remains of an ancient theatre, and a ruin still called the Palace of Theodoric. Beyond the city gate a Roman bridge, which had remained buried and unknown for centuries, in consequence of the torrent over which it was erected having changed its bed, was discovered a few years since; but unfortunately the authorities have recently allowed it to be again covered up in constructing the new gate leading towards Foligno.

Outside the town are the ancient churches of *S. Paolo* and *S. Bonziano*, both completely modernized within, but retaining parts of their ancient façades. In the ch. of *S. Jacopo* are several frescoes by *Lo Spagna*, painted in 1526-27, some of his last works. In S. Paolo, to be entered from the cloisters, are remains of very old paintings—the Creation of Eve and other Bible histories, probably earlier than the 10th century. The ch. of *S. Agostino del Crocifisso* is a very ancient edifice in the form of a Roman basilica, probably of the time of Constantine; the sculptured ornaments on the front, where the cross has been introduced, are very good, especially the doorway.

1 m. E. of the town, beyond the aqueduct, picturesquely situated on a spur of the Apennines and beautifully wooded, is *Monte Luco*, with its monastery of S. Giuliano, and the ch. of the Madonna delle Grazie, and its numerous hermitages. Monte Luco was made a place of religious pilgrimage by St. Isaac of Syria, A.D. 528, and

it has since had some celebrity among the monastic establishments of Italy. The road leading to it, which is a steep ascent of 2 m., only practicable on horse or foot, commands the most magnificent scenery of the valley. The monastery dates from the 10th century; but the great attraction of the spot is its beautiful position, and its grove of oaks, which have been protected and preserved by the ancient municipal laws of Spoleto. One of these fine trees is said to be not less than 105 ft. high, and 41 in circumference.

A carriage-road is completed from Spoleto to Norcia, following the course of the upper valley of the Nera. It is to be continued across the central ridge of the Apennines to Arquata, from which it is already open to Ascoli and the shores of the Adriatic. (See Rte. 99.)

On leaving the Spoleto Stat. the rly. quits the line of the post-road to enter and ascend the valley of the Maroggia, until it reaches the *Pass of Baldiuni*, traversing here the chain of La Somna by a tunnel 1726 yds. (1600 metres) long, to descend afterwards the Valley of La Serra (a narrow ravine, to carry the rly. through which was attended with great engineering difficulties, especially in the lower portion), which it follows until debouching into the plain of the Nera, near the picturesque mediæval fortification of *La Rocca di San Zenone*, and La Madonna della Misericordia, before arriving at the

18 m. *Terni* Stat.

TERNI.—*Inns:* Hôtel de l'Europe, in the Piazza; very civil people. H. d'Angleterre, kept by Melchiorri, an obliging person, nearer to the rly. stat., equally good and comfortable. There are omnibuses for and from both, to the rly.

This interesting town, occupying the site of ancient *Interamna*, is a very thriving place. It has a Pop. of 7833 souls, and has manufactures of woollen cloth, iron, and glass, and establishments for winding silk from the cocoons. It *claims the honour of* being *the birthplace of Tacitus the* historian, and of the emperors Tacitus and Florian.

The *Cathedral*, dedicated to Sta. Maria Assunta, was built from the designs of Bernini. Its high altar is rich in marbles.

The Ch. of *San Francesco* is an interesting edifice of the 13th centy., with a good Lombard portal, and a square bell-tower with 2 ranges of windows, the interior modernized, except an ancient chapel on rt. of the choir, containing frescoes lately uncovered, bearing the date of 1301, and representing the Inferno on one wall and numerous saints behind the altar: all are coarse in execution, and of the early Umbrian school. Over the altar in the rt.-hand transept is a good painting of the same school, of the 15th centy., of the Virgin and 4 saints on a gold ground. There is little in the other churches of Terni to require notice.

The *Antiquities* consist of some remains of an amphitheatre in the gardens of the episcopal palace; of a circular temple in the ch. of *San Salvatore*, called by the local antiquaries the Temple of the Sun; vestiges of another building, called the Temple of Hercules, in the cellars of the college of San Siro; and remains of baths in the villa Spada. Some Roman inscriptions are also preserved in the Palazzo Pubblico, on the *Promenade* behind the cathedral, where there is a modern bust of Tacitus, and in other parts of the town.

The great interest of Terni is derived from the *Caduta delle Marmore*, so celebrated as the "FALLS OF TERNI."* They are about 5 m. from the town: the excursion will occupy from 3 to 4 hrs. The charges for conveyances are no longer arbitrary, having been fixed as follows by the municipal authorities: for 1 traveller, 5 frs.; for 2, 7 frs.; and for every additional one, 2 frs. That

* Persons arriving from Rome by the morning train will reach Terni at 10½, and will have plenty of time to visit the Falls on the same day, the evening being the most favourable time. They can proceed on the following morning to Florence or Ancona. Travellers coming from either by the 2 latter routes, arriving in the evening, must sleep at Terni, see the Falls on the following morning, and leave Terni by an afternoon train, reaching Rome in the evening.

of the guides has also been fixed at 3 frs. for one or more visitors. The guides are also obliged to exhibit the tariff published by the municipal authorities. In every case it will be better to apply to the innkeeper to furnish carriages, or to come to an understanding with their owners. As to guides. Angelo at the Europe, and Francisco Giampini at the Angleterre, can be recommended.

Pedestrians may reach the Falls in 1½ h., and ladies who can walk 3 m. to the bottom of the ascent will find donkeys at Papigno to carry them to the Cascades.

The best plan to adopt, especially when ladies are of the party, will be to proceed in the carriage to the summit of the ascent, about 5 m., where the roads to Rieti and Pie di Luco separate, sending back the vehicle to Papigno; to visit the top of the Falls, which is close by, by an easy path; and then descend to the so-called *Pavillon of Napoleon*, and from there by a rather precipitous path, unsuited for ponies, not for pedestrians, to the Nera, where it is crossed by a *Natural Bridge*, under which the united streams are lost for about 100 yards. Here donkeys will be found to ascend to the *Belvedere*, from which will be the finest view of the united Falls. Descend again to the bridge, from which a path suited for donkeys, of about 2 m., will lead to Papigno.

After leaving Terni the road, which is that to Rieti (Rte. 98), for nearly 3 m. ascends the valley of the Nar, as far as Papigno, a village, from which a path of 2 m. leads to the bottom of the Falls. The road thence ascends, and 2 m. reaches the spot near where the Velino dashes over the precipice. There are therefore two points of view—that from above and that from below—seen from the opposite side of the valley. The latter, or the lower view, is by far the best; but travellers must see both, and accordingly should follow the directions of the guides. The bed of the river above the Falls is about 50 ft. wide, and the rapidity of the stream is 7 m. an hour. After seeing the Falls from the summit, the next point of view is that afforded by a small building on a projecting mass of rock, some hundred feet above the bottom, which was erected by Pius VI. for the accommodation of the First Napoleon. The lower part of the Falls is scarcely visible from here, but the scene notwithstanding is full of grandeur. A path leads from this building down the valley to a point where the Nar is crossed by a natural bridge, from which another on the opposite bank will lead to the point where he finds himself immediately above the junction of the Nera and Velino, and opposite the cataract. Nothing can surpass the view from this side of the valley, particularly from the little summer-house on the side of the hill, which commands the whole height of the cascade in all its magnificence. Those travellers who have only time for one view should bear in mind that this is much the finest. There is another from the summit of this hill which shows the Falls in relation to the surrounding country: it embraces the plain of the Velino as far as the mountains behind Piè di Luco, described in Rtes. 98 and 142 of *Handbook of S. Italy*.

The Falls of Terni have been so frequently described, that we shall merely add such historical facts as may be useful, and quote the beautiful passage from Lord Byron, in whose judgment, "either from above or below, they are worth all the cascades and torrents of Switzerland put together; the Staubach, Reichenbach, Pisse Vache, Fall of Arpenaz, &c., are rills in comparative appearance:"—

"The roar of waters!—from the headlong height
Velino cleaves the wave-worn precipice;
The fall of waters! rapid as the light
The flashing mass foams shaking the abyss;
The hell of waters! where they howl and hiss,
And boil in endless torture; while the sweat
Of their great agony, wrung out from this
Their Phlegethon, curls round the rocks of jet
That gird the gulf around, in pitiless horror set,

And mounts in sprays the skies, and thence again
Returns in an unceasing shower, which round,
With its unemptied cloud of gentle rain,
Is an eternal April to the ground,
Making it all one emerald:—how profound
The gulf! and how the giant element
From rock to rock leaps with delirious bound,
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent

To the broad column which rolls on, and shows
More like the fountain of an infant sea
Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers, which flow gushingly,
With many windings, through the vale.—Look back!
Lo! where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread,—a matchless cataract,
Horribly beautiful! but on the verge,
From side to side, beneath the glittering morn,
An Iris sits, amidst the infernal surge,
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien.'
Childe Harold.

Lord Byron, in a note to these stanzas, remarks the singular circumstance "that 2 of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli."*

The formation of this cascade was the work of the Romans. The valley of the Velinus was subject to frequent inundations from the river, which was so charged with calcareous matter that it choked up its bed with travertine deposits, and thus subjected the plains of Rieti to constant inundations from the lakes which it traversed at that part of its course. "The drainage of the stagnant waters produced by the occasional overflow of these lakes and of the river was first attempted by Curius Dentatus, the conqueror of the Sabines (B.C. 271). He caused a channel to be made for the Velinus, through which the waters of that river were carried into the Nera over a precipice of several hundred feet. It appears from Cicero and from Tacitus that the draining of the Velinus and Nera not unfrequently gave rise to disputes between the inhabitants of Reate and Interamna."—*Dr. Cramer.*

In one of these disputes, which happened in the year of Rome 700, Cicero was consulted by the inhabitants of Reate, who erected a statue to him for his services on the occasion. For nearly 15 centuries from its first excavation the Curian channel continued to relieve the valley of its superabundant waters; but in 1400 it was so much obstructed that the people of Rieti opened a new one, which was followed by inundations in the lower valley and in the plain of Terni. Braccio da Montone, the lord of Perugia, interposed, and had a new channel cut, but it was speedily filled up. From that time to the end of the 16th century the inundations either above or below the Falls gave rise to constant contentions between the two towns; and the celebrated architects Sangallo and Fontana were employed upon the works, but with little success. Fontana adopted the old Roman emissary until he reached the obtuse angle which it made towards the precipice; he then continued the canal in a straight line, so that the waters entered the Nar at right angles. This, added to the contracted state of the Nar at the point of junction, blocked it up with the masses of rock brought down by the Velino, and fresh inundations were the consequence in the valley below. This was not remedied until 1785, when it was found necessary to adopt further measures to protect the landholders of Terni, and a new channel was accordingly cut, by which the Velino is brought into the Nar at a more acute angle, which has obviated the mischief complained of, and secured the effectual drainage of the plain of Rieti.

According to Calindri, the height of the Falls is 375 mètres, or 1230 English feet; Ricardi, an architect of Terni, who is more likely, as a resident engineer, to have taken greater pains in his measurements, estimates the upper Fall at 50 feet; the second, or the perpendicular Fall, from 500 to 600; and the long sheet of foam which forms the third Fall, extending from the base of the second to the Nar, at 240 feet: making a total height of between 800 and 900 feet.

The road by which travellers who have descended to the Belvedere and lower Fall return to Terni is carried along the valley of the rushing river

* It should be remarked, however, that the fall at Tivoli referred to was not the modern one, but that which formerly existed under the temple; the stream being now diverted to the opposite side of the valley.

through groves of ilex. It passes opposite the grounds of the Villa Graziani, one of the residences of Queen Caroline when Princess of Wales. The scenery here is exceedingly beautiful. The mountain-sides are covered with timber, among which the ilex, the chestnut, and the olive are conspicuous, while the lower slopes are rich in mulberry plantations and vineyards. Travellers rejoin their carriages at Papigno, to which place they must be sent back after conveying the party to the upper Fall.

From Terni an interesting road of 176 m. proceeds through Rieti, Aquila, Popoli, and Sulmona, to Naples (*Handbook for S. Italy*, Rte. 142). There are public conveyances in correspondence with the rly. trains (the distance performed in 4½ hrs.) every day from Terni to Rieti, Citta Ducale, Antrodocco, Aquila, and Popoli, reaching in 24 hours the latter town, including a stoppage of 7 hours at Aquila; at Popoli it meets the diligence from Pescara to Naples; and a more direct road of 55 m. to Rome, passing by St. Valentino, Configni, and Cantalupo, but through a hilly country.

From Terni the rly. follows nearly the line of the old post-road and the course of the Nera for 8 m. to the

7 m. NARNI Stat., close to the Bridge of Augustus: from here the town of Narni on the l. is most picturesquely seen.

Narni (*Inn:* La Posta). Narni is an ancient Umbrian city, situated on a lofty hill commanding a fine view over the valley of the Nar, and an immense extent of fertile and varied country as far as the Apennines. Its old towers and castle give it a picturesque appearance from many parts of the neighbouring country, but it is badly built, and its streets are narrow and dirty. It is the Narnia or Nequinum of the Romans, the birthplace of the emperor Nerva, of Pope John XVIII., and of Erasmo da *Narni or* Gattamelata, the celebrated *condottiere of* the 15th century. It *is the seat of* a bishop, and has a Pop. *of 3209 souls.* The castle, a square edifice, with a high keep, is used as a prison.

The object of most interest about Narni is the ruined Bridge, which has for ages been regarded as one of the noblest relics of imperial times. It is about ¼ m. below the railway stat. Here the Nar enters the deep glen, through which it flows from the plains of Terni to its junction with the Tiber. At the opening of this defile the *Bridge of Augustus*, which formerly joined the lofty hills above the river for the passage of the Flaminian Way, still spans the stream with its massive ruins. Nothing can be imagined grander in its general effect, or more striking in its details, than this fine ruin, and the scenery by which it is surrounded. The bridge was originally of 3 arches, built of massive blocks of limestone. The foundations of the middle pier seem to have given way, and to have thus produced the fall of the 2 arches on the rt. bank of the river. The arch on the l. bank is still entire: its height is upwards of 60 ft., and the width between the piers is little less than 30. Martial alludes to the bridge in the following passage:—

"Se jam parce mihi, nec abutere Narnia Quincto;
Perpetuo liceat sic tibi ponte frui."—*Ep.* 92.

The poets gave the Nar at this place the epithet *sulfurea:* its waters are still turbid, and contain a small quantity of sulphureted hydrogen gas, which may be traced in most of the waters descending from the calcareous mountains of the Apennines. The best point for commanding a fine view of the ruins is the modern bridge, which crosses the river a short distance above them. It presents many picturesque combinations for the sketchbook, particularly where the convent of San Casciano, which forms so beautiful an object in the distance, is seen through the arch on the l. bank.

The *Cathedral* of Narni, dedicated to S. Juvenalis, the first bishop of the see, A.D. 369, is of the pointed architecture of the 13th century. It contains a good picture of the saint. The convent of the Zoccolanti has one of

the finest works of *Lo Spagna*, the Coronation of the Virgin amid a heavenly choir, while an assemblage of apostles and saints adore her from below: it is so remarkable both for colouring and composition, that it was long regarded and described as a work of Raphael. A lunette of the Madonna and Saints, in fresco, over the ch.-door, is a good work of the Umbrian school of the 15th century.

Soon after leaving the station, the line passes under a modern arch cut in the N. approach of the Bridge of Augustus, to follow for nearly 10 m. the ravine of the Nera, running along its N. side; during the first 4 along the edges of precipices and through two tunnels, the working of which and of the deep cuttings presented great engineering difficulties. This part of the valley of the Nera has few inhabitants. At a short distance on the rt. is the picturesquely-situated village of Montoro, a fief of the Partrizzi family of Rome. At the end of about 8 m. the rly. debouches into the plain of the Tiber before crossing that celebrated stream by a handsome iron bridge.

10 m. *Orte* Stat., the town at some distance on rt., about 2 m. above the confluence of the Nera and Tiber: from its position at the junction of the two lines of rly., it is likely to become a place of more importance now the rly. to Orvieto has been completed. There is a miserable Inn, La Campana, at Orte. The town occupies the site of Horta, one of the military colonies of Augustus. It has some ruins of a bridge attributed to that emperor, and hence called the *Ponte di Augusto*, with remains of Roman baths. It is situated on a lofty elevation with precipitous sides, pierced with caves, which may have been used either as tombs or residences. Though the town is very dirty, it is exceedingly picturesque, affording fine views of the surrounding country on every side. Beneath it the Tiber is seen to wind hither and thither until lost in the distance. *The ch. of S. Agostino* has *a good façade in the style of* the 15th cent.; and the ch. of *S. Silvestro*, a fine mediæval campanile. It would almost appear as if some of the oldest houses had retained something of an Etruscan character in the depressed pointed arch of the doorways and windows, as well as in their solid stone mode of construction. Public conveyances in 4½ hrs. to Viterbo. The view of Orte from the rly. bridge is very grand.

[To the S. of Orte is the picturesque town of *Bassanello*, surrounded by mediæval walls, on the site of *Castellum Amerinum*, a station on the Via Amerina, near which was the estate of Calpurnius, father-in-law of Pliny the younger. In the Val d'Orte the small lake called the Valdemone or Lago di Bassano, choked up with rushes, is the ancient Vadimon lake, whose floating islands are beautifully described in the 8th epistle of Pliny, whose residence at the villa of his father-in-law gave him leisure and opportunity to observe them. The banks of the lake are celebrated for the defeat of the Etruscans by the Romans, B. C. 309, which completely destroyed their political existence as an independent nation. A subsequent battle was fought here by the Etruscans in alliance with the Gauls and Boii, but they were again defeated by the Romans under Dolabella. A few miles S.E. of Bassanello, *Gallese*, a town of some consequence in the middle ages, is supposed to be on the site of the Faliscan city of Fescennium, noted for the nuptial songs to which it gave the name of Carmina Fescennina. 3 m. from it, and about 7 m. S. of Bassanello, is the village of *Corchiano*, occupying the site of an Etruscan town, the name of which is lost. ½ m. from it, on the road to Civita Castellana, is the Etruscan inscription "Larth Vel Arnies," in letters 15 inches in length, cut in the tufa rock through which the ancient Via Amerina was carried. 2 m. from Corchiano, on the road to Bassanello, is a curious Etruscan tomb, called *Puntone del Ponte*.]

On leaving Orte Stat., the line runs parallel to the Tiber, passing 2 miles from Gallese, on the rt., approaching the river at

7 m. *Borgheto* Stat. This will be the nearest point on the rly. to Civita Castellana, for which as well as for Magliano and Orvieto conveyances will be found at the station.

Leaving *Borghetto*, *Soracte* comes finely into view, the line following the valley of the Tiber, very beautiful, for 2 m., as far as *Calcata* Stat., along the rt. bank: here it crosses the river, entering again the Italian territory, and from here follows the l. bank at the foot of the hills, forming the Sabine territory, during which the traveller will have before him the entire length of *Soracte*, and the rich meadow tract extending from its base to the Tiber.

8 m. *Fornicchio* Stat., near the village of the same name upon the hill above, and from which branch off roads to the thickly peopled region of the Sabine hills. The view of Soracte is very fine here. The villages on the heights on the opposite side of the Tiber are *Poggio*, *Feleciano*, *Torrita*.

6 m. *Montorso* Stat., on the Tiber; roads from here to *Poggio Mirteto*, one of the largest towns of the Sabine territory, the seat of a Bishop; the village on a height on the opposite side of the Tiber is Torrita. This is one of the narrowest parts of the lower valley of the Tiber, the hills on either side barely leaving room for the river to pass.

3 m. from Montorso the rly. crosses the torrent of Farfa, near which it enters the Tiber. This river, which takes its name from the celebrated Benedictine monastery in the hills on the rt., is a considerable stream, draining the most peopled district of the Sabine hills. 4 m. beyond here the line reaches

7 m. *Fiano di Correse* Stat., from which, after crossing the torrent of Correse by an iron bridge and lofty embankment, is

1 m. *Correse* Stat. Opposite to Correse, beyond the Tiber, is seen the village of Fiano, the ancient *Fiscum*. There is an excellent carriage road from Correse to Rieti, unrolled by a diligence. Rte. 96.

7 m. *Monte Libretti* Stat. The large town of *Monte Libretti* is upon the hill to the l., from which there are fine views to Mentana where the Papal troops defeated the Garibaldians in 1867, and Monticelli, the ancient Nomentum and Corniculum. On leaving this stat. one runs close to the Tiber, and at the base of the hilly range of Santa Colomba and La Marcigliana. 6 m. before reaching Rome it passes below the site of ancient Fidenæ, and 4 m. farther crosses the Anio or Teverone at a short distance above the Ponte Salaro, running afterwards parallel to the river, crossing successively the Via Nomentana and Via Tiburtina, and by a gradual ascent reaching the city wall near the Porta Maggiore and the central rly. stat.

The country traversed during the 22 m. from the Correse Stat. is described also in Rte. 98, p. 323, and in the 'Handbook of Rome' among the Excursions in the Environs to Monte Rotondo and Mentana, p. 419.

26 kil. ROME.

Carriages and omnibuses for the different hotels will be found in attendance on the arrival of all the trains.

ROME.—*Hotels:* Hôtel d'Angleterre, off the Via Condotti, one of the best and most comfortable, excellent in every respect both for families and bachelors, and with moderate charges; Hôtel de l'Europe, in the Piazza di Spagna, more expensive; Hôtel de Londres, and Maison Serny, in the Piazza di Spagna, better suited for rich families than for bachelors; Hôtel de Russie, and Hôtel des Iles Britanniques, in the Piazza del Popolo, very comfortable; Hôtel and Pension Anglo-Américain, in the Via Frattina, and in a good central situation, with plenty of sun, can be recommended; Hôtel de Rome, in the Corso; H. Costanzi, in the Via di S. Nicolo di Tolentino, nearest to the rly. stat.; H. Victoria, near the

Piazza di Spagna; Hôtel de l'Amérique, in the Via di Babuino; Hôtel Franz Rosler, formerly Hôtel d'Allemagne, Via Condotti; Hôtel de la Minerve, and Hôtel Cesari—the two latter in the centre of the city.

ROUTE 107A.

SPOLETO TO ROME, BY THE PASS OF LA SOMMA, TERNI, NARNI, OTRICOLI, CIVITA CASTELLANA, AND NEPI.

Although now seldom travelled over by foreigners, this old highway between Umbria and the capital offers many interesting sites, which may be occasionally visited: most are easily reached from the rly. stats.

On leaving Spoleto the road winds at first up the Tissino and then over the steep ascent of the Monte Somma, where it rises (at the Pass) to a height of 3738 ft. above the sea. The ascent commands, in fine weather, magnificent views over the valley of the Clitumnus, as far as Foligno and Spello, backed by the ridge of the Apennines. The upper parts of the mountain are covered with oaks, among which are thinly scattered trees of the Abruzzi pine. Lower down, the sides are clothed with small forests of ilex, mixed *with arborescent* heaths, *and lower still with olive-trees.* The descent from the summit of the pass, following the Tescino torrent, is longer and much wilder in its character, and at length brings us into the plain of Terni, celebrated in ancient times as one of the most productive in Italy, and still so fertile that the meadows produce several crops in the year, as in the days of Pliny.

8 m *La Strettura*, 2 m. beyond the pass; a former post-station with a miserable *osteria*; before reaching it, is a large house, called the Casa del Papa, formerly a villa of Leo XII., who built it as his country residence. It has latterly been used as an inn. The road from La Strettura to Terni first descends a narrow valley, and then crosses the plain of the Nera for about 3 m.

Terni. The road from here to Narni is parallel to the rly.

Narni.

The carriage-road from Narni to Civita Castellana is interesting: it here again enters on the Via Flaminia, along which it continues for the two next stages as far as Borghetto. The highly cultivated country on the l., varied with gentle undulations and covered with oaks, forms in itself a scene of great beauty; and near Otricoli, Soracte gives a new feature to the landscape, and continues for the rest of our road to Rome to be a prominent object. From its great height it appears much nearer than it really is, and seems to follow the traveller, so extensive is the circuit which the road makes round it. Before reaching Otricoli the ruins of several ancient tombs are seen on the rt. of the road, marking the line of the Flaminian Way.

8 m. *Otricoli*, a village of 505 Inhab., on the site, and retaining nearly the name, of the ancient Ocriculum (Utriculum of the Antonine Itinerary), the first city of Umbria which submitted to Rome. The Inn here is wretched. At Otricoli we meet with the argillaceous marls of the tertiary beds, full of marine shells, with calcareous gravel-beds resting on them, and forming the upper part of this formation. The first traces of vol-

canic deposits of the Campagna (tufa) are first seen on descending from Otricoli to the Tiber.

From Otricoli the road descends rapidly, leaving at some distance on the l. the picturesquely-situated episcopal town of *Magliano*, of 1421 Inhab., on the site of a Roman villa belonging to the ancient family of Manlia. It still bears on its armorial shield the head of Manlius Torquatus. Except the mediæval walls, falling into ruin, there is little to attract the passing traveller to it. Shortly before reaching the village of Borghetto we cross the Tiber by a fine bridge, called the Ponte Felice, built by Augustus and repaired by Sixtus V.: it connected Umbria with Etruria, which we again enter at this spot. The plain on the l. hand is memorable for the gallant manner in which Macdonald, during the retreat of the French, in Dec. 1798, cut his way through the Neapolitan army under Mack. Macdonald's force scarcely numbered 8000 men, while that of his incapable opponent is admitted by Neapolitan authorities to have been three times as large. The skirmishing lasted 7 days, when Macdonald, weary of acting on the defensive, attacked and completely routed the Italians, and crossed the Tiber.

A steamer formerly plied between Rome and Ponte Felice twice a week. It has, however, been discontinued of late, owing to the bad state of the river for navigation, and the competition of the rly.

6 m. *Borghetto*, a rly.-station with a few scattered houses. Its picturesque old dismantled fortress of the middle ages was more than once occupied during the contests just described. [It stands on the gravel-beds which we have seen at Otricoli, forming the upper part of the tertiary formations, covered apparently with a very thin mass of volcanic tufa. On ascending from the Tiber [illegible] traveller meets the volcanic for[illegible]ns of the Campagna. Above [illegible]*etto* the geologist will be much [illegible]*ted* in a fine mass of lava, filled [illegible]*stals* of leucite, which continues nearly to Civita Castellana. This lava rests on tufa, beneath which are the tertiary gravel-beds just mentioned.]

[There is a road from Borghetto to Orte of about 12 m., through Gallese and Bagnola; and a bridle-road of 10 m. more from Orte to Amelia, a picturesque town in the hills between the Nera and Tiber.]

The country as Civita Castellana is approached is very beautiful; no writer who has described the approach from Borghetto has failed to admire its singularly picturesque position.

¾ m. *Civita Castellana.* (*Inns:* La Posta, "clean, but dear, civil servants"—*E. M., May*, 1863; "exorbitantly dear—I have never paid so much in any inn in Italy"—*R. B., May* 1865. Il Moro, with civil people. The best guide to the Etruscan remains, both of Civita Castellana and of Falleri, will be Domenico Mancini, whose services may be obtained for a few pauls a day, and who will provide horses. Andrea Venturi, to be heard of at the Posta, is also a good and intelligent guide to Falleri, &c.) The road, immediately before it enters the gate of the city, is carried over the ravine at a height of 120 ft. above the bottom by the magnificent bridge erected in 1712. Civita Castellana is a fortified town of 3325 inhab., romantically situated upon an undulating plateau of red volcanic tufa; but, like Veii, is environed by deep ravines which entrench it on all sides excepting the south, where it subsides into the plain or table-land towards Nepi and Monterosi. The ravines are, doubtless, the result of volcanic disturbances which have torn the tufaceous rock into these enormous rents. The high road runs through its principal street, but, with the exception of its Etruscan antiquities, there is little in the town to detain the traveller. The Cathedral, a pointed Gothic building, bears the date MCCX. The side pillars of its Lombard doorway rest on lions, and are covered with mosaics. On the front of the portico, over it, are

the remains of a mosaic frieze, with a head in mosaic of the Saviour over one of the side doors; on the architrave above the central entrance, and on this mosaic are inscriptions bearing the names of Laurentius and Jacobus Cosimati, with the date A.D. 1210. On the walls of the ch. are some sepulchral tablets with effigies, dating from the 15th century. The interior has been modernized. The bodies of S. Gracilianus and Sta. Felicissima, who suffered martyrdom here in the 3rd century, are preserved in it. The Citadel, used as a state prison, occupies an isthmus by which the town is connected with the higher ground; it was begun by Alexander VI., from the designs of Sangallo, in 1500, and completed by Julius II. and Leo. X. The ravines, which almost insulate the town, and the picturesque scenery commanded by the higher ground, extending over the Campagna and embracing the valley of the Tiber and Soracte, will afford occupation for some days to the archæologist and the artist. In the bottom of these ravines flow the streams called the Rio Maggiore and Treja, which, after turning several picturesque mills in their course, unite below the town, and fall into the Tiber under the latter name 5 m. lower down.

Civita Castellana occupies the site of the most ancient of the two cities of *Falerium*, the capital of the Falisci, and one of the 12 cities of the Etruscan league.

"Faliscis
Mœnia contigimus victa, Camille, tibi."
Ovid.

Considerable difficulty formerly existed in regard to the actual position of this city, in consequence of some apparent contradictions in the accounts of the Roman writers, and also from the circumstance that many of the early topographers were unacquainted with the exact localities. Sir William Gell and Müller, following the opinion of Nardini and the older Italian antiquaries, supposed that C. Castellana occupied the site of Fescennium, which is more correctly placed at Gallese, 8 m. distant. It is now agreed, however, that the ancient accounts of 2 cities bearing the same name are perfectly correct; the first, or *Falerium Vetus*, founded by the Pelasgi shortly after the Trojan war, occupied the site of Civita Castellana; and the second, or *Falerium Novum*, was built in the plain about 4 m. distant, after the destruction of the old city by the Romans, about the year of Rome 512. To Civita Castellana, therefore, as the representative of Falerium Vetus, the allusions of Plutarch, of Livy, and of Ovid apply; and among the historical associations which these names will call to the mind of the classical tourist, will be the story of Camillus and the schoolmaster. The second city, though built by the Romans, was constructed after the Etruscan model, and continued to be inhabited by Etruscans, although it had become a Roman colony.

The remains of the first and oldest of these Etruscan cities will be found in the deep ravines which surround the plateau on which Civita Castellana is built. Near the viaduct at the entrance of the town, forming an angle on the edge of the cliff, some portions of the ancient wall are met with, constructed of masses of stone 4 feet long and 2 feet deep, and in one part 18 courses high. At the N.E. angle of the town, near the convent of Sta. Agata, we meet with an Etruscan road bordered with sepulchral chambers, and still presenting the watercourse cut in the tufa, and the mouths of several sewers. The road winds down into the valley, passing 2 ruined gateways of the middle ages, and commanding in the descent occasional glimpses of the Etruscan walls, placed upon the very brink of the cliff, and surmounted by less massive masonry of the middle ages. Turning into the ravine watered by the Miccino torrent, we still trace along the brink of the cliff numerous fragments of the Etruscan walls, in many places serving as foundations for mediæval or more modern ones. Crossing the stream and returning towards the town in the direction of the citadel, we notice numerous tombs hollowed in the rock, many of them being large conical pits, 9 feet

high, and bearing such a resemblance to corn-pits that many writers have described them as such. At the picturesque bridge called Ponte del Terreno the cliffs on all sides are perforated with tombs and sepulchral niches, most of which are supplied with spiramina or trap-doors, by which they could be ventilated or entered after the ordinary entrance had been closed. One tomb bears on the outside the inscription "Tucthnu," in Etruscan letters, and the interior of another has an inscription in letters a foot in height. The Ponte del Terreno itself is worthy of examination; the basement of the northern pier, to the height of 10 courses, is of Etruscan masonry; as also the arch which rests upon this, and spans the ravine of the Rio Maggiore; above this arch is a second, of mediæval architecture, which also spans the ravine, and carries the road; above this again is the modern aqueduct, which supplies the town with water. The ancient road to the second city of Falerii passes by this bridge.

Excursion to Santa Maria di Falleri.

The second city of Falerium, built by the Romans, is 4 m. W. of Civita Castellana, at a spot called *Sta. Maria di Falleri.* Its walls are nearly perfect; they present one of the most extraordinary specimens of ancient military architecture now extant. Travellers may proceed there in a light carriage, or still better on horseback. Those who are not pressed for time will probably prefer making a pedestrian excursion to it. It derives its name of Sta. Maria from a convent within the walls, built from the ruins of the ancient city. On leaving Civita Castellana the road for about ½ m. follows that to Borghetto; it then turns off to the l. through a prettily wooded country. As it approaches the ruins it falls in with portions of an ancient road. Before the latter come in sight we pass near a tomb, with a portico of 3 large arches, a bold cornice of masonry, and architectural mouldings and decorations of Roman character; near it is a group of tombs with porticoes, one of which has a Latin inscription, proving that, if these tombs were originally Etruscan, they were afterwards converted by the Romans to their own use. The more direct road, however, will be found to be from the gate leading towards Nepi, from which a path descends to the Rio Maggiore; after crossing which by the Ponte del Terreno the road runs parallel to the aqueduct and the Miccino torrent on the rt., which it crosses about a mile before reaching Santa Maria, and leads to the E. gate of the ancient town. The plan of the city is nearly triangular, of which the W. angle is abruptly rounded off. The walls are built of the ordinary volcanic tufa of the country, and are nearly complete; they are defended by quadrilateral towers placed at unequal distances, and remarkably solid in their construction. Approaching the city from C. Castellana, we come first upon the eastern side, where a Roman tomb on a square base, outside the walls, is a conspicuous object. One of the principal gateways is close to this spot, and further on, in the N.E. angle, is another, with a tower on its l. This eastern line of wall has 11 towers, more or less perfect. The northern line has 17 towers nearly entire; in the middle of the line is a little arched gate, still very complete. At this spot are traces of the ancient pavement, and several Roman tombs, one of which is pyramidal. At the W. apex of the triangle is a fine massive gateway 18 feet high, with an arch formed of 19 blocks, flanked by towers, and called the Porta di Giove, from a head supposed to be of Jupiter on the keystone. This is the most perfect of all the gates. The walls here are composed of 15 courses, and are about 32 feet high. The S. side was defended by the deep glen through which the little torrent Miccino, or Acqua Forte, runs in its course to join the Rio Maggiore and the Treja. The walls and towers have suffered more than the other sides of the city, but the 3 gates are still traceable. One of these near

the S.E. angle is called the Porta del Bove from the Bull's head on the keystone; the height of the walls here is 54 feet, and some of the stones are 6 feet long and 2 feet high. The Necropolis was evidently in the glen below, the cliffs on each side of which are perforated with sepulchral niches; one of the best preserved being near the road to C. Castellana, consisting of two chambers excavated in the volcanic tufa; and on the opposite side of the stream are remains of numerous Roman tombs, one of which has been found to bear an early Christian inscription. Within the walls the principal remains are those of the theatre near the Porta del Bove, Etruscan in its foundations, but evidently Roman in the superstructure and decorations. A fine statue of the Argive Juno, and several Roman statues and fragments of sculpture, have been found among its ruins; but there is no doubt that there is still much to be brought to light by judicious excavations. There are also the remains of a Piscina, and of what is supposed to be the Forum, in the rear of the theatre. Inside the Porta di Giove is the *Abadia di Sta. Maria*, an interesting example of Lombard architecture of the 12th century; its nave and aisles are divided by columns taken from ancient edifices. But the most valuable part of it is a fine white marble portico by the Cosmati, the celebrated mosaic workers of the 13th cent. It is composed of 4 graceful Corinthian columns, two on each side, and a series of grouped arches. In the highest point of these a mosaic cross has been inserted, which is now destroyed. It is deplorable to see so beautiful a piece of architecture falling to complete decay. The roof of this ch. fell in 1829, and it is now in ruins.

The ruins of Falerium have been illustrated by Canina in his beautiful work entitled, 'L'Antica Etruria Maritima, nella Dizione Ponteficia,' 3 vols. folio, which the traveller should consult before visiting this as well as the other Etruscan towns described and delineated in that splendid publication, which contains not only the topographical details of each locality, and the present state of their ruins, but their restoration by the pencil of one who unites the acquirements of the archæologist and architect with the talent of the artist; and in Mr. Dennis's 'Cities and Cemeteries of Etruria.'

CIVITA CASTELLANA TO ROME, BY NEPI AND BACCANO.

On leaving Civita Castellana we descend into the plain formerly celebrated for the ancient Ciminian forest, and proceed through woods of oaks to Nepi, passing, before entering the walls, its fine aqueduct on 2 tiers of arches, built by Paul III. There is a more direct road, but not suited for carriages, between Civita Castellana and Nepi, passing through Castel St. Elia, an Etruscan site, over the ravine of Le Masse, an affluent of La Treja.

[S. Elia, which is less than 2 m. from Nepi, will be worth a visit from every traveller interested in the history of painting; the Benedictine ch. of the village, a very primitive mediæval edifice dedicated to S. Elias, containing some of the earliest paintings in Italy: unfortunately they are much injured, indeed those on the walls of the nave and aisles are in a great measure effaced —no date has been affixed to them, but from the similarity of style and subjects with those of some of the mosaics in Rome, the period of which is known, they may be referred to the 9th or 10th centy.; the best preserved are on the apse, representing the Saviour with SS. Peter, Paul, and Elias—an arrangement similar to that on the vault of the tribune in the Ch. of SS. Cosma and Damiano; the 4 rivers gushing out at the feet of the Redeemer; the two Holy Cities and the twelve sheep. Beneath the feet of the Saviour enthroned, on the 2nd range, surrounded by saints and angels, may be still seen the names of the painters John and Stephen of Rome, with their nephew Nicholas.]

8 m. *Nepi* (*Inns:* La Posta; La Pace: both very poor), the ancient *Nepete* or *Nepe*. Nepi is an episcopal town of 1943 Inhab. It is remarkable chiefly from its picturesque position on the edge of a deep ravine of volcanic tufa; it is surrounded by fortifications of the middle ages, and, on the side of Rome particularly, the towers and machicolated battlements produce a fine effect. Some of these fortifications rest on the ruins of the Etruscan walls, of which a fine specimen in 19 courses and 36 feet in height may be seen near the western gate. Another fragment of 10 courses is found within the inner gate, and on the very brink of the ravine which bounds the town on the S. is a very interesting specimen in perfect preservation, but only 4 courses high. Some of these fragments may have been the very walls scaled by Camillus when he stormed Nepete B.C. 386. The oldest fortifications bear the arms of Calixtus III., and the more recent were built by Sangallo, for Paul III., in the 16th century. The French set fire to the town in 1799, and nearly destroyed it; there is little now to detain the traveller excepting its old ch., and the town-hall, its front ornamented with statues and inscriptions. Beneath the town-hall are several Roman cippi and statues found in the neighbourhood, and an antique fountain ornamented with lions' heads. On the opposite side of the piazza is a bas-relief of a winged lion much mutilated. This little town appears to have been the seat of a duchy for a short time during the middle ages; and in the 13th century it was besieged and taken by the Emperor Frederick II. Its bishopric is one of the oldest in Italy, having been founded in the time of St. Peter: its first bishop was St. Romanus, A.D. 46. Nepi is 6 m. from the ruins of Falleri described in a preceding page, following in a due [illegible]therly direction a pathway through [illegible]oods, marking the line of the Via [illegible]na, which strikes off from the [illegible]oad 5 m. from Civita Castellana; [illegible]7 m. from Sutri by a short cut, [illegible]m. by the high road.

[illegible] road now loses its picturesque [illegible]er, and enters on a bare volcanic country, over which it runs during the remainder of the journey. The road from Siena to Rome falls into this route before reaching Monterosi, where we enter on the Via Cassia.

1 m. *Monterosi.* (*Inns:* La Posta and l'Angelo, both very indifferent.) The conical hill above Monterosi is Monte di Lucchetti, an offshoot of the volcanic group that surrounds the Lake of Bracciano. There is a good carriage-road from Monte Rosi to *Sutri*, about 7 m. distant. Sutri is described in Rte. 105. At Monterosi we enter the Comarca of Rome.

Between this and Baccano, and about midway between the two, is a large Inn, at *Le Sette Vene*, the best between Civita Castellana and Rome, being 16 m. from the former and 22 m. from the latter. Close to the inn may be seen a Roman bridge of one arch over the *Treglia* or Treja, by which the *Via Amerina* crossed before joining the Via Cassia; and on the rt. of the road the extremity of a current of lava descending from the Monte Pagliano. 3 m. beyond Sette Vene, which derives its name from the 7 springs, the sources of the Treja, we rise to the northern lip of the crater in which Baccano is situated, through a deep cutting in the inclined beds of volcanic ashes. From this high ground the outline of the crater is well defined. On the hill above the post-house, on the l., called Monte Razzano, are some ruins, supposed to be those of a temple of Bacchus, which gave its name to the station *ad Baccanas*.

1 m. *Baccano* is situated in a plain which forms the bottom of an extensive crater, 3 m. at least in diameter, the sides of which are formed of beds of ashes, pumice, and other volcanic conglomerates. In the centre of this basin is a mephitic pool whose waters are supposed to render the atmosphere unwholesome. Beyond the ridge which encloses the plain on the W. are 2 small lakes, one of which is the *Lacus Alsietinus*, now called the Lago di Martignano; the other the Lago di Stracciacapra, lying between the crater

of Baccano and the lake of Bracciano. Traces of the ancient *Emissarii* excavated to drain the lake of Baccano may be seen from the road after leaving the post-house; and on the upper part of the hill are several deep openings, called *pozzi* by the peasantry, which were probably the air-shafts to these subterranean canals. 2 m. E. of Baccano is *Campagnano*, a village of 1767 Inhab., a fief of the Chigi family.

The road commences, soon after leaving Baccano, to rise over the S. edge of its crater. Arrived at the highest point, let the traveller halt, and, leaving his carriage, ascend one of the low hills close to the road (that on the l. perhaps the best), and, provided he be favoured with fine weather, such a panorama will burst before him as he has seldom witnessed; there are few situations from which he will be able to form a more correct idea of the topography of the environs of the Eternal City. Looking southwards, or in the direction of Rome, he will have on his l. the range of the Umbrian and Sabine Apennines, and which, in spring and winter being covered with snow, adds much to their grandeur; with the Tiber winding in the plain at their foot. Lower down, the pointed peak of Monte Genaro, the Mons Lucretilis, and at its base the pyramidal hills of Monticelli and Santangelo, the Montes Corniculani, the latter crowned by a mediæval castle occupying the site of the ancient Medullia; a little farther S. the gorge by which the Anio breaks into the plain from its mountain valley, with a part of Tivoli, may be easily distinguished; and still farther, the range of the Sabine mountains, as far as the precipitous bluff on which Palestrina, the ancient Præneste, stands. A wide plain, continuous apparently with the Campagna, then intervenes between the Apennines and the detached group of the Alban hills, and the Volscian range: this is the depression, extending from the Campagna of Rome to the Campania Felice of Naples, watered by the Sacco and the Liris. The highest peaks seen in the Volscian *Mountains are the Monte* Lupone (4520 ft.), the Monte Semprevisa (5038 ft.), which tower over the Pelasgic cities of Segni, Cori, and Norba. Nearer the spectator are the Alban hills, with the village of Colonna, the ancient Labicum, at one (l.) extremity, and the solitary tower of Monte Giovi, that marks the site of Corioli, on the other; whilst towering above all is the Mons Albanus, the modern Monte Cavo, overlooking the towns of Frascati, Marino, Castel Gandolfo, and Albano, on its declivities: of Rome itself the N.E. part is seen, and the dome of St. Peter's, which may be easily descried over the cypress-clad hill of Monte Mario; and nearer to the spectator, the mediæval tower of Le Cornacchie beyond the post-station of La Storta, and the wooded knolls which form the site of Etruscan Veii, with the hamlet of Isola at its S. extremity, and the tumulus of La Vaccareccia, crowned with trees, at the N. A dreary, and, as it appears from this distance, a monotonous flat extends from the foot of the Alban range to the shores of the Mediterranean, whilst on our rt. rise the hills surrounding the Lake of Bracciano, with their pointed peak of Monte di Rocca Romana, and, farther off, those of La Tolfa, ending in Cape Linaro, the headland projecting into the sea on our extreme rt., and behind which lies the modern town of Civita Vecchia.

As we have said, it is from here that the traveller from Florence will enjoy the first view of St. Peter's.

"Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples! ye,
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay.

The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her wither'd hands,
Whose holy dust was scatter'd long ago;
The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress."

Childe Harold

A very gradual descent leads from this point for the next 6 m. to the Osteria del Fosso, a wayside Inn, so called from being situated in a ravine, through which descends one of the upper branches of the Cremera. Between this spot and La Storta our route skirts (on the l.) the wood and olive clad ridge upon which *Veii*, the great rival of Rome, once stood, a description of which will be found in our "Excursions" in the *Handbook of Rome.*

12 m. *La Storta* (so called from the bend which the road makes here), the last station before reaching Rome. As we draw nearer the Eternal City the road winds over gentle elevations, but there are no villages or country-seats to denote the approach to a great capital; some old towers of the middle ages, a few farm-houses, and here and there the ruins of an ancient sepulchre, are the only objects which break the monotony of the scene. If the present aspect of the Campagna should excite a contrast with the eventful drama once enacted on its surface, there is perhaps no description which will more completely embody the feelings of the classical tourist than that of Milton in the fourth book of the Paradise Regained, which Mr. Beckford seems to have paraphrased in the well-known description of his entrance into Rome. About the 7th milestone a turn in the road brings the towers and cupolas of Rome more prominently into view; but with the exception of St. Peter's and the Castle of St. Angelo, there are no objects of striking interest in the prospect. The Coliseum, the Aqueducts, the Forum, the Capitol, and the numerous ancient monuments whose names suggest themselves almost involuntarily at the first sight of Rome, all lie on the other side; the stranger may be disappointed to find that there is no point on this route which commands a view over the whole city.

Advancing, the appearance of the country becomes more pleasing, and the vegetation less scanty. Monte Mario, with its wooded platform capped with cypresses, bounds the prospect on the rt.; the hills of Frascati and Albano stretch far away in the distance in front; while on the l. the plain of the Tiber is spread out before us, with the Sabine Apennines beyond. Between the 4th and 5th milestones from Rome a sarcophagus rises on a dilapidated base above the road on the rt.; it is called the *Tomb of Nero*, although a well-preserved ancient inscription tells us that it was raised to Publius Vibius Marianus and Reginia Maxima his wife, by their daughter Vibia, probably in the 2nd century of our era; an example which may serve to prepare the traveller for the antiquarian misnomers in Rome itself.

2 m. beyond this the pretty valley of the Acqua Traversa, the ancient Tutia, is crossed; near this Lucius Verus had a villa, and lower down Hannibal encamped the first day of his retreat from before Rome. Another ascent brings us to a rising ground crowned with villas and farm-houses, from which the road descends to the Tiber, which it crosses by the modern *Ponte Molle*, built on the foundations of the Milvian bridge, erected by Marcus Æmilius Scaurus the Censor, A. U. C. 645. The ancient bridge is memorable in the history of Rome for the arrest of the envoys of the Allobroges, the accomplices of Catiline, by order of Cicero, and for the final rout of Maxentius by Constantine, a victory so important by its consequences in the history of Christianity, and which the genius of Raphael has invested with additional interest in the celebrated painting in the Stanze at the Vatican, although the heat of the battle took place 5 m. higher up on the Via Flaminia. (See p. 429.) From the Milvian bridge the body of Maxentius, in his retreat, was precipitated into the Tiber. The present bridge was almost entirely rebuilt by Pius VII. in 1815. The old tower was then converted into the form of a triumphal arch; statues of our Saviour and St. John, by Mochi, were erected at its northern, and of the Virgin and of St. John of Nepomucene at its southern extremity. On the night of the 13th of May, 1849,

during the siege of Rome by General Oudinot, a body of French troops attempted to carry the bridge by a *coup de main*, upon which the Romans fired the mines which had been previously laid, and blew up the northern arch of the venerable structure. The bridge was restored in the following December. The river at this point is about 400 feet in breadth, but its banks are bare and destitute of timber, and its colour fully justifies the epithet *flavus* given to it by the Latin poets. The Cassian and Flaminian Ways join on the N. bank of the Tiber, which here separated Etruria from Latium. Beyond the bridge on the l. is a little chapel erected by Pius II. on the spot where he met the procession which accompanied the head of St. Andrew on its arrival from the Peloponnesus in 1462. The altar is still standing on which this pope celebrated mass on that occasion before he carried the head to St. Peter's, where it was preserved among the most precious relics of the Roman Catholic world until 1850, when it was stolen; it has since however been recovered. A straight road now leads between the walls of villas and gardens, which exclude all view, to the Porta del Popolo, passing on the l. hand the ch. of St. Andrew, built by Julius III. from the designs of Vignola, as a memorial of his deliverance from the German soldiery during the sack of Rome on St. Andrew's day, 1527; beyond which is the Casino del Papa Giulio, also designed by Vignola for the same pope; and the Palazzo Giulio, more to the l., another building designed by Vignola, and decorated with frescoes by Taddeo Zucchero. It long served as the temporary residence of sovereigns and ambassadors previous to their public entry into Rome. Farther on we leave on the l. the road leading along the walls and to the Villa Borghese; and on the rt., and before reaching, but close to the gate, a building interesting to our countrymen, the English Protestant church.

10 m. ROME.

Rome is entered by the Porta del Popolo, the modern substitute for the Porta Flaminia, which stood a little farther on the l. It was built by Vignola, from the designs of Michel Angelo, during the pontificate of Pius IV. It has 4 columns of the Doric order, with statues of St. Peter and St. Paul, by Mochi. The inner front was ornamented by Alexander VII., from the designs of Bernini, on the occasion of the visit of Christina of Sweden to Rome in 1657. Although this entrance fails to excite that classical enthusiasm which few travellers can repress when Rome is reached by the road from Naples, it is still imposing. The gate opens upon the spacious Piazza del Popolo, an irregular area at the foot of Monte Pincio, which rises above the beautiful church of Santa M. del Popolo, on the l. In its centre stands the obelisk of Rhamses II., one of the two erected by that king before the Temple of the Sun at Heliopolis, and removed to Rome by Augustus. In front are the twin churches of Sta. Maria in Monte Santo, and Sta. Maria de' Miracoli, separating the 3 streets which diverge from this northern entrance to the Eternal City. The central one, called the *Corso*, follows in a straight line the course of the ancient Via Flaminia to the Capitol, the tower of which closes the *vista* in that direction. The street on the rt., the *Ripetta*, runs parallel to the l. bank of the Tiber and into the heart of the ancient city; and that on the l., the *Via Babuino*, leads along the foot of the Pincian hill to the Piazza di Spagna—the quarter of Rome most inhabited by our countrymen, and foreigners generally.

(For hotels at Rome see p. 416.)

ROUTE 108.

CIVITA CASTELLANA TO ROME, BY THE VIA FLAMINIA AND RIGNANO. EXCURSION TO SORACTE.

(33 miles.)

The old road between C. Castellana and Rome, following the line of the Via Flaminia, is shorter by 8 m. than that by Nepi; it is more level, picturesque. and now in excellent repair; but there are no post-horse stations on it. It will prove more convenient for persons travelling by vetturino, as the whole distance can be performed in 5 or 6 hrs., or easily in a day, including the excursion to Soracte. The distance from C. Castellana to Rome is 33 m. This road fell into disuse when Pius VI. opened that by Nepi, in order to unite the two routes from Florence, by Siena and Perugia, before entering Rome.

Leaving C. Castellana, the road descends into the valley of the Treja, which is crossed by a new bridge, from which a long ascent, recently arranged, leads to the plain of the Campagna, which extends to the foot of Soracte, forming from here a magnificent object in the landscape, the road ascending very gradually for the next 6 m., running parallel to the direction of that mountain. At the 7th m. is the *Osteria di Stabbia,* from which a country road on the rt. leads to the villages of Stabbia and Calcata, two Etrusc sites, on the edges of deep ravines ending to the valley of the Treja. mile beyond this Osteria a good strikes off on the l. to St. Oreste oracte, the easiest, indeed the only convenient way of reaching the latter. A mile farther, a roadway ch. on the l., dedicated to S. Abonetio, but more generally known as of the *Santi Martiri,* stands over the extensive early Christian cemetery or catacomb of S. Teodora, excavated in the volcanic tufa, in every respect similar to those in the vicinity of Rome. The ch. has derived its name from a tradition that a certain Theodora, of the great family of the Savellis, removed here from the Roman catacombs in 906 the remains of many martyrs, amongst others of S. Abundius. 1 m. beyond this ch. we reach

Rignano, a large and neat village, with two fair country *Inns,* il Moretto, and l'Antica Posta. It evidently occupies an Etruscan site, between two deep ravines, which unite below the old castle, the arx of the ancient town. Rignano derives its name from Arinianum, and the latter from Ara Jani. It is an old fief, formerly belonging to the Muti family, from whom it has descended to the Dukes Massimo, their successors in the female line, and to whom it gives a ducal title. There are some Roman remains in the village, and at the extremity of the old town portions of a square castle or keep of the time of the Borgias. On the Piazza close by stands a very old cannon, of 15 in. bore, formed of bars of iron, very firmly welded together, and bound by circular rings; it is of a similar construction to the Mons Meg of Edinburgh Castle, and to the Mad Margery at Ghent: it was probably left here by the army of Charles VIII. of France. It was when residing in the neighbouring monastery of Sant' Onofrio that Cardinal Roderigo Borgia, afterwards Alexander VI., where he was accustomed to spend the summer months, became enamoured of Rosa Vennoza, who bore him the four children who played such important parts in the events of the 16th centy.: Cæsar Duke de Valentinois; the Duke of Gandia, so barbarously murdered by his brother; Don Gioffredo, Prince of Squillace; and the notorious Lucretia Borgia. The artist and the geologist will find Rignano a

very agreeable station during several days for their studies, none perhaps more so in the environs of Rome. The valleys descending on the E. are excavated in the Pliocene marls, abounding in fossil shells, in one of which, ½ m. N. of the town, the Fossa di Don Aurelio, an almost entire skeleton of an elephant was lately discovered, whilst to the S.E., from the lacustro-volcanic conglomerate, remains of elephant, deer, and rhinoceros have been dug out. Rignano itself is on the ordinary volcanic tufa, which forms the surface of the Northern Campagna. Several of the ravines around are extremely picturesque, especially that on which the village of *Calcata* is situated, about 5 m. W. of Rignano: C. has some traces of Etruscan walls, and like the neighbouring towns of *Stabbia*, *Castel S. Elia*, and *Nepi*, occupies evidently an ancient site: the village ch. contains an extraordinary pretended relic of our Saviour's circumcision. But of all the excursions to be made from Rignano the most interesting will be to *Soracte*.

EXCURSION TO SORACTE.

There will be no more convenient way of visiting Soracte than from Rignano, where horses and light vehicles for the excursion can be procured at the Inns; or they may be ordered beforehand to meet the traveller where the road branches off before reaching the town. The distance from Rignano to S. Oreste is under 4 m., the road good for light vehicles, and about a mile farther to the convent and the summit, which can be performed on horseback. The excursion from Rignano and back will not occupy more than 4 hrs. Soracte is not only interesting for its classical associations, but for the fine scenery it commands.

"Vides ut alta stet nive candidum Soracte." *Hor. Od.* 1, 9.

"The lone Soracte's heights display'd,
Not *now* in snow, which asks the lyric Roman's aid
For our remembrance, and from out the plain
Heaves like a long-swept wave about to break,
And on *the curl hangs pausing.*"
Childe Harold, iv.

The road is the same as that to Civita Castellana for the first 2 m., from which that to S. Oreste branches off on the rt. A steep ascent leads to the latter village, placed on the southernmost extremity of the mountain ridge; it contains 1300 Inhab., but no Inn, and occupies probably an Etruscan site; indeed some antiquaries suppose that it stands on that of Feronia, although it is more probable that the latter was situated in one of the ravines below. There is nothing in S. Oreste to detain the tourist, save the very fine view over the valley of the Tiber from it. Ascending by a mule-path along the eastern side of Soracte, we soon reach the small ch. of Santa Lucia, on the most southern of the six points which form the summit of the mountain. On the next is the convent, and below it that of S. Antonio, now in ruins. The convent of S. Silvestro is now tenanted by a dozen monks of the Redemptorist order. It was founded in A.D. 746 by Carloman, the uncle of Charlemagne, on the site of an oratory built by S. Sylvester, prior to his elevation to the Popedom, on the spot probably occupied by the temple of Apollo, alluded to by the poets:—

"Summe deum Sancti custos Soractis Apollo." *Virg. Æn.* xi.

"Sacrum Phœbo Soracte."—*Sil. Ital.*

The garden cultivated by the saint is still shown, remarkable only for its circular promenade, and the splendid panorama which opens from it. With the exception of 3 stumpy columns of red granite in the crypt, all traces of the ancient constructions have been destroyed. Higher up still, and occupying the most elevated point of the ridge, is the chapel of S. Sylvester, the most interesting of all the existing edifices on Soracte: it consists of an upper church with a nave and aisles, separated by pilasters, and of a mediæval crypt beneath, in which is the projection of the limestone rock on which the saint, when he retired here, is said to have slept. The highest point of Soracte behind the chapel is 2261 Eng. ft. above the sea, according to the trigonometrical measurement of the French Staff Corps surveyors in 1853.

Of all the attractions which a visit to Soracte offers, none is to be compared to the glorious panorama discovered from its summits. With a good map of Central Italy spread before him, the tourist can usefully occupy himself, seated on its highest point behind the chapel. Looking towards the E. the view includes the whole range of the Sabine Apennines, from Tivoli on the S. to where the Tiber, breaking through its rocky barrier, enters the plain at Pontefelice. In the foreground at our feet is the undulating hilly region extending from Soracte to the river; beyond, the low and populous part of the ancient Sabine territory, covered with the picturesquely perched villages of Magliano, Farfa, Poggio Mirteto, Palombara, Monticelli, and backed by the Apennines, and these again by the generally snow-capped peaks of Leonessa, Civita Ducale, the Velino, Gran Sasso d'Italia, and the elevated range that encloses the distant basin of the Lake of Fucino. In a S. direction the Alban hills and the Volscian mountains behind are clearly seen, and the windings of the Tiber towards Rome; Rome itself, with Ostia and Fiumicino, and the coast-line of the Mediterranean. To the W. Bracciano and a portion of its lake, over which rises the pointed peak of Rocca Romana, the whole mass of the Ciminian group, with the cliffs and castle of Soriano as one of its eastern outliers, and the huge palace of Caprarola on its northern declivity; whilst far beyond in the same direction (N.W.) the peaks of Montamiata and Cetona, in Tuscany, are plainly seen; and still farther on the rt. the Apennines of Umbria, behind Assisi, the ridge of the Somma closing in the vale of the Clitumnus, and the mountains of Terni and Narni bounding the valleys of the Velino and the Nera on the S.

It may not be out of place to say a w words on the geology of Soracte and e surrounding country. Standing on summit, the naturalist will observe at it rises like an elongated island in e midst of the Campagna, precipitate every side, but almost vertical in flank towards the E. The principal mass of the mountain is formed of a whitish grey limestone, similar to that which constitutes the great mass of the Sabine Apennines, and of the age of our lias and lower oolites, as shown by the existence of fossils of that period—Ammonites and Encrinites—which may be seen on the weather-worn surface of the beds, on the small Piazza della Luna, in the village of San Oreste. Upon the declivities of Soracte lie, on the E. and S. sides, a thick deposit of the ordinary Pliocene marls, covered with beds of sand and gravel, extending as far as the Tiber, and constituting the region at its foot, characterised by a luxuriant arborescent vegetation, forming a contrast with the bare Campagna in the opposite direction. To the W. the whole country is volcanic, formed of tufas of different ages; they rise on the declivity of Soracte to the height of 1160 ft., or to about one-half of its total elevation. There are some caverns in the limestone rock; one near the chapel of Sta. Romana, on the N.E. declivity, appears to be that alluded to by Pliny for its *voragini*, or fissures, from which gusts of cold air mixed with noxious gases issued. Some traces of bone breccia were discovered in the limestone rock a few years since in extending the buildings of the convent of S. Silvestro, but they probably belonged to a comparatively recent period.

Rignano is about 26 m. from Rome. On leaving the town a slight ascent of 1 m. brings us to the level of the Flaminian Way, which, running on the top of the plateau, left Arinianum on the l.; from this point the modern road follows the direction of the ancient, in many parts the pavement of the latter well preserved, with its footway on either side, and bordered by ruined sepulchres. From our elevated situation the views of the Campagna are fine between the 24th and the 10th m.; indeed nothing can be grander than the continuous panorama from along this higher portion of the road. Near the 20th St. Peter's and Rome are seen for the first time. At the 21st m. we pass

near the village of Morlupo, where a road leading to it and Leprignano strikes off on the l. (near the latter village some excavations have been lately made, on what is considered to be the Necropolis of Capena). The Monte della Guardia, near here, is supposed to mark the station of ad Vicessimam, or the 20th m. from Rome, on the Via Flaminia. Between the 18th and 19th modern miles is the roadway Inn of *Castel Nuovo di Porto.* The village of the same name is on a precipitous rock of tufa on the l.; it has a large modern ch., with a detached bell-tower of the 13th centy. Near the Inn of Castel Nuovo the road attains its highest level, 985 ft., so that we here enter on a gradual descent towards the plain of the Tiber, the valleys on either side being thickly wooded, and the landscape extremely varied. The high pointed hill on the rt. is Monte Musino, the ancient Ara Musi, and the village on its declivity *Scrofano.* After passing the Casale di Malborghetto, between the 9th and 10th m., a very large tomb in opus reticulatum masonry stands close to the road; and on the rt. a square mediæval tower, in ranges of white and black masonry. From here the descent is more rapid to *Prima Porta,* between the 8th and 9th m., on the site of *Saxa Rubra,* the first stat. out of Rome on the Flaminian Way, so called from the cliffs of red tufa about it. The ruins on the l. behind the Osteria formed a portion of the Villa of *Ad Gallinas,* which belonged to Livia, and having become an Imperial inheritance, was known in later times as the *Villa Cæsarum.* Some very interesting discoveries were made here in May, 1863; amongst others the magnificent heroic statue of Augustus, now in the Vatican Museum, and a room covered with paintings of plants and animals. The Flaminian Way here enters the valley of the Tiber, the *Via Tiberina,* which follows the upper course of the river, branching off on the l. towards Fiano (*Flavinia*). A mile from Prima Porta we cross the Valchetta, the ancient Cremera, descending from Veii. The high bluff on the opposite side of the Tiber is Castel Giubeleo, supposed to be the citadel of *Fidenæ,* the town of that name extended along the tableland beyond. Before reaching the 5th m., and beyond the *Casale di Grotta Rossa,* a cavern excavated in the cliff close to the road, was once the sepulchre of the Nasos. It was in the plain extending to the Tiber on the l., between this and the 7th m., that took place the battle between Constantine and Maxentius, which was followed by the death of the latter at the Milvian bridge in his retreat. Beyond this the torrents descending from the verdant valley of La Crescenza are crossed. From here the ancient line of road, marked by its line of tombs, continued along the base of the hills, whilst the modern one rises over them for a mile and a half, until it reaches the Ponte Molle, before crossing which it is joined by the road from Florence, along the line of the ancient Via Cassia. (See Route 107.)

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V.

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AMSTERDAM.

AMSTEL HOTEL.

BUILT Seven Years ago. Situated near the Rhenish Railway Station, the Zoological and Botanical Gardens, &c. Cheerful view of the City and the Amstel River. Patronised by English and American Families. First-rate Table and excellent Wines.

Terms Moderate.

Telegraph Office and Stables attached to the Hotel.

ANTWERP.

HÔTEL ST. ANTOINE,

AIX LES BAINS.

GRAND HÔTEL DE L'EUROPE.

Proprietor, J. BERNASCON.

FIRST-CLASS House, admirably situated near the Casino, the Baths, and the English Church. This Hotel is strongly recommended to Travellers for the comfort of its arrangements. Good Gardens, with a beautiful view of the Lake and Mountains. Large and small Apartments for Families at moderate prices, and a Châlet in the Garden for Families who may prefer being out of the Hotel. Excellent Table-d'Hôte.

Carriages for hire, and an Omnibus belonging to the Hotel to meet every Train.

AVRANCHES—NORMANDY.

ONE of the most agreeable places of residence in France, situated on a mountain. Proverbial for its pure air, commanding the admirable Bay of St. Michael's Mount, charming walks, cheap living, and good lodgings, with every comfort. A Protestant Church and Chaplain; six hours' journey only from Jersey, and at a short distance from four different lines of railway.

AVRANCHES offers every incentive from its attractions for the English, with whom it has always been a favourite residence. The best Hotel is the "HOTEL DE LONDRES;" clean, with moderate prices, and a large garden. English spoken.

M. FAUVEL, Proprietor.

AUG. ANFRAY and LEBEL keep the French and English Library.

ANTWERP.

HOTEL DU DANEMARCK.—Second-Class Hotel, very well situated, just opposite the landing-place of the London and Hamburg Steamers. Very good and clean Rooms, at moderate Prices. Good attendance. English and French Newspapers taken in. Table d'Hôte at 1 and 5 o'clock. English, French, and German spoken. Restaurant. N.B.—This Hotel has been newly re-fitted up and improved by M. EGELIE, the new Proprietor, who endeavours by the most strict attention to deserve the patronage of English Travellers.

ARGELÈS (Hautes Pyrénées).

HOTEL DE FRANCE.

THIS Hotel is situated on the Road from EAUX BONNES to CAUTERETS, LUZ, and ST. SAUVEUR. It is chosen by a great many Tourists as their head-quarters. Excursions are made from here to Cauterets, Luz, St. Sauveur, and the Valley d'Arrens. English spoken.

BADEN-BADEN.

VICTORIA HOTEL.

Proprietor, Mr. FRANZ GROSHOLZ.

THIS is one of the finest built and best furnished First-class Hotels, situated on the new Promenade, near the Kursaal and Theatre; it commands the most charming views in Baden. It is reputed to be one of the best Hotels in Germany. The Table and Wines are excellent, with prompt attendance and great civility. Prices very moderate. English and other Journals.

BADEN-BADEN.

HOTEL DE HOLLANDE and Dependance.

AU BEAU SEJOUR.—A. ROESSLER, Proprietor. This favourite and first-class Hotel, situated near the Kursaal, Promenade, and Theatre, commands one of the most charming views in Baden. The Hotel and Dependance consist of One Hundred and Sixty Sleeping Apartments, elegant Sitting-rooms, and a Garden for the use of visitors. Extensive and airy Dining-room, and a comfortable Public Sitting-room, with Piano and Library. It is conducted under the immediate superintendence of the Proprietor, who endeavours, by the most strict attention and exceedingly Moderate Prices, to merit the continued patronage of English and American visitors. English and American Newspapers. The Table d'Hôte and Wines of the Hotel are reputed of the best quality in Baden. Fixed moderate charges for everything. Rooms from 2*s.* and upwards.

PENSION **in the early and later part of the Season.**

CHRISTIANIA. (Norway.)

HÔTEL SCANDINAVIE.

THIS beautifully situated Hotel is well known by the English Nobility for its Cleanliness, Good Attendance, and Moderate Prices.

CHR. AUG. SMITH, Proprietor.

COBLENTZ.

THE ANCHOR HOTEL.

Mr. W. PRANG, Proprietor.

THIS well-known and highly recommended establishment, which combines superior comfort and first-class accommodation, with careful attendance and moderate charges, is situated just opposite the landing-place of the Steamers, and commands a magnificent view of the Rhine and the Castle of Ehrenbreitenstein. It is conducted in a manner to be found well worthy of the patronage it enjoys of English and American families and travellers. Excellent Cooking. Choice Wines. Foreign Papers. Cold and Warm Baths, and elegant Carriages in the Hotel. Omnibus at the Station.

CONSTANTINE (ALGERIA).

GRAND HÔTEL DE PARIS,

Place Nemours, Rues Nationale, Caraman and Cahoreau.

PROPRIETOR—MME. VVE. SALLES.

N. C. DALMAN, *Manager.*

FIRST-CLASS House, in the style of the large Paris Hotels; the largest, the most important, and the most recent of Algerian Hotels. Newly constructed in the finest quarter of the city, in the centre of affairs, this Establishment fulfils every desirable condition. Large and small Apartments for families, vast Saloons, and Bath Rooms. Is recommended for comfort and careful personal attention. The most complete information on all that concerns commerce is afforded to travellers, and Guides for those who wish to explore the environs, so remarkable from their geological conformation, historical associations, and the remains of Roman dominion. PRICES MODERATE.

Hotel Omnibus to each train. Voitures de Remise. The Office of Correspondence *of Railway and Diligences* for Batna, Biskara, the Desert of Sahara, Setif, *Aïn-Beïda, and Tebessa* is situated below the Hotel.

CONSTANCE.

HÔTEL DU BROCHET (HECHT HOTEL).

First-class Establishment, situated opposite the Harbour and the Lake. Excellent *Pension*. Table d'Hôte at 1 and 5 o'clock. Spacious house, very clean, quiet, and well furnished. The Proprietor has the sole right of fishing in the Rhine. Boats and all appliances for Fishing. Prices very moderate. French and English Papers.

CONSTANTINOPLE.

HÔTEL D'ANGLETERRE.

JAMES MISSIRIE, Proprietor.

THIS long-established and well-known Hotel, situated in the GRAND RUE DE PERA, commanding a magnificent view of the UNRIVALLED BOSPHORUS, is replete with every comfort and convenience for the Accommodation of Families and Tourists.

A Select Table D'Hôte.

In consequence of the largely increasing number of Visitors to the OTTOMAN CAPITAL, from the facility with which it can now be reached from all parts of Europe, and Passengers who select this agreeable Route to and from INDIA and the EAST, it is requested that Families desirous of securing Rooms telegraph or write in anticipation. Every attention will be paid to instructions thus transmitted.

CAREFULLY SELECTED INTERPRETERS FOR ALL LANGUAGES.

The Attendants and Boats of the Hotel await the arrival of the Steamers.

COPENHAGEN.

HOTEL KONGEN AF DENMARK.

A FIRST-CLASS

ENGLISH FAMILY HOTEL.

THIS Hotel is situated close to the King's New Market, near to Thorwalden's Museum and the Royal Palace; it offers to Families and single tourists every comfort and great cleanliness. It contains 100 Bedrooms and Saloons from 2 dol. 10 s. English Newspapers. Baths and Lavatory. French and German *Cookery*. *Table d'hôte*. Carriage at the Station. All Languages *spoken*.

DIJON.

HÔTEL DU JURA.

Mr. DAVID, Proprietor.

THIS Hotel, which has been considerably enlarged, is a first-class house, and the nearest to the Railway Station. Contains five Salons, sixty Bed-rooms *en suite* for Families, Drawing-room, Smoking-room, Table-d'hôte; Private Service. Carriages for Drives; Omnibus to all the trains. French, English, and German Papers. English and German spoken. Bureau de Change in the Hotel, where English Bank Notes can be exchanged. A first-rate cellar of the finest Burgundy Wines. Exportation of Burgundy Wines.

Hôtel du Parc kept by the same Proprietor, where Visitors are taken *en pension* at reduced Prices.

DRESDEN.

VICTORIA HOTEL.

THIS fine large Establishment, situated on the public Promenade of the English and American quarter, in the immediate vicinity of all the curiosities, contains ONE HUNDRED ROOMS. Table d'Hôte at One and Five o'clock.

The Garden of the Hotel affords its guests an agreeable Promenade.

CARRIAGES.

READING ROOM WITH ENGLISH AND AMERICAN PAPERS.

To Families or Single Persons desirous of taking Apartments for the Winter, advantageous arrangements will be offered.

Proprietor and Manager of the Hotel,

CARL WEISS.

GENOA.

R. RUBATTINO & CO.'S

ITALIAN MAIL STEAMERS.

Regular Monthly Departures for the INDIAN LINE

(Via SUEZ CANAL.)

From **Genoa** to **Bombay** on the 24th and from **Naples** on the 27th | From **Bombay** to **Genoa** on the 1st and from **Aden** on the 8th.

of each Month.

MEDITERRANEAN LINES.

ALEXANDRIA (Egypt) to ITALY.

Alexandria to Genoa every 7, 17, 27 at 2 P.M. (Calling at Messina, Naples, & Leghorn.)
From Naples to Genoa every 2, 12, 22 at 2 P.M.
Arrival at Genoa 4, 14, 24.

Genoa to Alexandria every 5, 15, 25 at 7 P.M. (Calling at Leghorn, Naples, & Messina.)
From Naples to Alexandria 8, 18, 28 at 2 P.M.
Arrival at Alexandria 3, 13, 23.

GENOA to TUNIS.

From Genoa every Thursday .. .. at 9 P.M.
„ Leghorn every Friday .. .. at 11 „
„ Cagliari every Sunday .. .. at 8 „
Arrival at Tunis every Monday .. at noon.

From Tunis every Wednesday .. .. at noon.
„ Cagliari every Thursday.. .. at 6 P.M.
„ Leghorn every Saturday .. .. at 11 „
Arrival at Genoa every Sunday .. at 6 A.M.

GENOA to CAGLIARI.

From Genoa every Monday & Thurs. at 6 P.M.
„ Leghorn every Tues. & Friday at 11 „
Arr. at Cagliari every Thurs. & Sun. morn.

From Cagliari every Mon. & Thurs. at 6 P.M.
„ Leghorn every Wed. & Sat. .. at 11 „
Arr. at Genoa every Thurs. & Sun. .. at 6 A.M.

NAPLES to CAGLIARI.

From Naples every Saturday .. .. at 2 P.M.
Arr. at Cagliari every Sunday .. .. at 7 „

From Cagliari every Thursday .. .. at 2 P.M.
Arr. at Naples every Friday .. .. evening.

GENOA to PORTOTORRES.

From Genoa every Wednesday .. .. at 9 P.M.
„ Leghorn every Thursday.. .. at 3 „
Arr. at Portotorres every Friday .. at noon.

From Portotorres every Sunday .. at noon.
„ Leghorn every Monday .. .. at 11 A.M
Arr. at Genoa every Tuesday .. .. morning.

GENOA, BASTIA, MADALENA & PORTOTORRES

From Genoa to Leghorn every Sat. at 9 P.M.
„ Leghorn to Bastia every Sun. at 8 A.M.
„ Bastia to Madalena every Sun. at 6 P.M.
„ Madalena to Portot. every Mon. at 6 A.M.
Arr. at Portotorres every Mon. .. .. at 6 P.M.

From Portot. to Madal. every Wed. at 6 A.M.
„ Madalina to Bastia every Wed. at 5 P.M.
„ Bastia to Leghorn every Thurs. at 6 A.M.
„ Leghorn to Genoa every Thurs. at 11 P.M.
Arr. at Genoa every Friday .. .. .. morning

CIVITAVECCHIA to MADALENA & PORTOTORRES.

From Civitav. to Madal. every Wed. at 3 P.M.
„ Madal. to Portot. every Thurs. at 7 A.M.
Arr. at Portotorres every Thursday at 3 P.M.

From Portot. to Madal. every Friday at 10 A.M.
„ Madal. to Civitav. every Fri. at 8 P.M.
Arr. at Civitavecchia every Sat. .. at 11 A.M.

LEGHORN to the ISLAND OF ELBE.

From Legh. to Portof. every { Sun. at 10 A.M. / Wed. at 8 „ }
Arr. at Portof. every Sun. & Wed. at 4 P.M.

From Portof. to Legh. every { Mon. at 8 A.M. / Fri. .. at 8 A.M. }
Arr. at Leghorn every Mon. & Fri. evening.

PIOMBINO to PORTOFERRAIO.

From Piombino every day .. .. .. at 3 P.M.

From Portoferraio every day .. .. at 8 A.M.

For Freight, Passage, and Particulars, apply at Bombay, to CH. GRUNTON & (Managing Agent in India); at Alexandria, to SARKER & CO.; at Marseilles, to CH. LAFORET & CO.; *at London, to A. LAMING & CO., 8., Leadenhall Street, and in other ports to the Company's Agencies.*

R. RUBATTINO & CO. (GENOA).

HEIDELBERG.

MULLER'S HOTEL VICTORIA.

FIRST CLASS. One of the best in Heidelberg. Splendidly situated near the Station and the Promenade. Large and Small Apartments most comfortably furnished and entirely carpeted. Fine Kitchen and choice Wines.

AUG. MULLER, Proprietor.

HEIDELBERG.

HÔTEL ADLER, in the Grand Place, opposite and nearest the Castle. Deservedly recommended for its excellent situation, comfort, and moderate charges.

Mr. LEHR, Proprietor.

HOMBURG.

HOMBURG.—ROYAL VICTORIA HOTEL.—First-rate for Families and Single Gentlemen, close to the Springs and the Kursaal; it is one of the best-situated Hotels in the town. A splendid Dining-room, and two suites of airy and quiet apartments (with balconies), overlooking the fine Taunus Mountains, have been newly added to the Hotel. It has been patronised by His Royal Highness the Prince of Wales, and several other Royal personages. The Proprietor, who has been for years in first-class hotels in London, offers visitors the advantages of good and comfortable accommodation. All the attendants speak English. Best French and English cooking. Excellent Wines. Moderate charges. Good fishing, hare and partridge shooting free. GUSTAVE WEIGAND, Proprietor.

HOMBURG.

HÔTEL DES QUATRE SAISONS.—Mr. SCHLOTTERBECK, Proprietor.—This Hotel is of the first class, and enjoys a well-merited reputation. It is situated near the Springs and the Kursaal. Excellent Table d'Hôte and Wines; the Proprietor is a large dealer in Wines; and endeavours to make the stay of his patrons as comfortable and pleasant as possible.

INNSBRUCK.

HÔTEL DE L'EUROPE, kept by Mr. SCHEINER.—A new and well-furnished Hotel, conveniently situated, just facing the splendid valley of the Inn, opposite the Railway Station. Excellent Table d'Hôte and private dinners. Arrangements made at very reasonable prices. Well-furnished Apartments. English Newspapers taken in. Splendid situation, commanding a fine view of the mountains. English spoken.

INNSBRUCK.

HOTEL GOLDEN SUN.—M. HORANDTNER, Proprietor.—This first-class Hotel, situated in the finest part of the town, and only four minutes' walk from the Railway Station, enjoys a high reputation for being honoured with the patronage of travellers of all nations. The greatest care is given to the attendance. Large and small well-furnished Apartments for Families and Single Gentlemen. English spoken.

LANCASTER.

(HALF-WAY BETWEEN LONDON AND SCOTLAND.)

Parties holding Tourist Tickets to and from the Lake District or Scotland may break their journey at Lancaster both going and returning, on condition that they resume it within three days.

SLY'S

KING'S ARMS AND ROYAL HOTEL,

And general Posting Establishment for Families, Commercial Gentlemen and Tourists.

The House is teeming with a large Collection of Ancient Works of Art, including Gobelin Tapestry (inferior to none in the United Kingdom), elaborately carved Oak Bedsteads, Tables, Chairs, Cabinets, Portraits, China, etc., which have elicited the admiration of all visitors, including H.R.H. the Prince of Wales, their Imperial Highnesses the Emperor and Empress of Brazil and suite, and many other Royal Personages, and the late Mr. Charles Dickens, who stated that in all his travels he had never met with such a remarkable house and interesting collection.

(See "The Lazy Tour of Two Idle Apprentices," in *Household Words*, by the late Mr. Charles Dickens.)

Visitors will find this old-established House equally as economic as minor establishments, with the certainty of comfort and attention.

An Omnibus from the Hotel meets the trains.

JOSEPH SLY, *Proprietor.*

LAUSANNE.

HÔTEL GIBBON.

MR. RITTER, PROPRIETOR.

FIRST-CLASS HOTEL, situated in the finest part of the Town, is in every respect very highly recommended. Splendid View over the Lake in all its extent.

Large Terrace and Garden attached to the Hotel.

PENSION DURING THE WINTER.

LAUSANNE.

HOTEL RICHE-MONT.

KEPT BY FRITZ RITTER.

THIS Hotel is of the first order, worthy of the highest recommendations, and in a situation of surpassing beauty. It is surrounded by Gardens and Promenades, and offers to Travellers a highly desirable place of residence, or of temporary sojourn.

LONDON.

THE CONTINENT.

COURIERS AND TRAVELLING SERVANTS OF DIFFERENT NATIONS.

Society of Couriers and Travelling Servants.

ESTABLISHED 16 YEARS.

Patronised by the Royal Family, Nobility, and Gentry.

12, BURY STREET, ST. JAMES'S.

THIS Society is composed of Members of different Nations, all of well-established reputation, great experience, efficiency, and respectability.

Couriers suitable for any country can be obtained.

Italians, Germans, Swiss, French, and Men of other Nations, compose this Society; some of whom, besides the usually required languages, speak Spanish, Russian, Swedish, Turkish, and Arabic,—in fact, every Continental and European language.

Travellers for any part can immediately meet with Couriers and Travelling Servants on application to the Secretary.

MALVERN (GREAT).

THE IMPERIAL HOTEL.

THIS Hotel contains upwards of one hundred bedrooms, drawing-rooms, bed and dressing-rooms, and closets, *en suite*, a ladies' coffee-room, a gentlemen's coffee-room, Table d'hôte, reading and billiard-rooms, &c., &c.

The building is surrounded by its own ornamental grounds, flower gardens, lawns, and terraces, and commands unequalled views of the whole range of the Malvern Hills on one side, with the expansive and charming valley scenery of Worcestershire, bounded by the Bredon and Cotswold Hills on the other.

Of Great Malvern—the salubrity of the air and the purity of the water, its invigorating effects in summer and winter, and the beauties of the place—it is superfluous to speak. As a winter residence, also, the dryness and high temperature of Malvern is shewn by conclusive and trustworthy testimony, and is confirmed by comparative tables of winters in other localities.

To meet the wishes of numerous Visitors to the Hotel, the Proprietors have decided to take Ladies and Gentlemen as Boarders during the season, on the terms stated in the tariff, which will be forwarded on application.

The new Stables belonging to the Company are now open, and comprise first-class accommodation for horses and carriages. Carriages, saddle-horses, and flys may be had at the Hotel.

A covered way conducts the visitor from the Railway Station to the Hotel.

Porters attend every train, to convey Passengers' luggage to the Hotel.

Highly spoken of for its great Comfort
excellent Cooking.

REGULAR FIXED CHARGES.

VERY PUNCTUAL AND CIVIL ATTENDAN

LARGE HANDSOME DINING HALL.

RESTAURANT.

Ladies' Coffee Room. Reading Rooms. Smoking R
Baths-Room on each floor.

Private Dining-rooms attached to the Grand Apartme

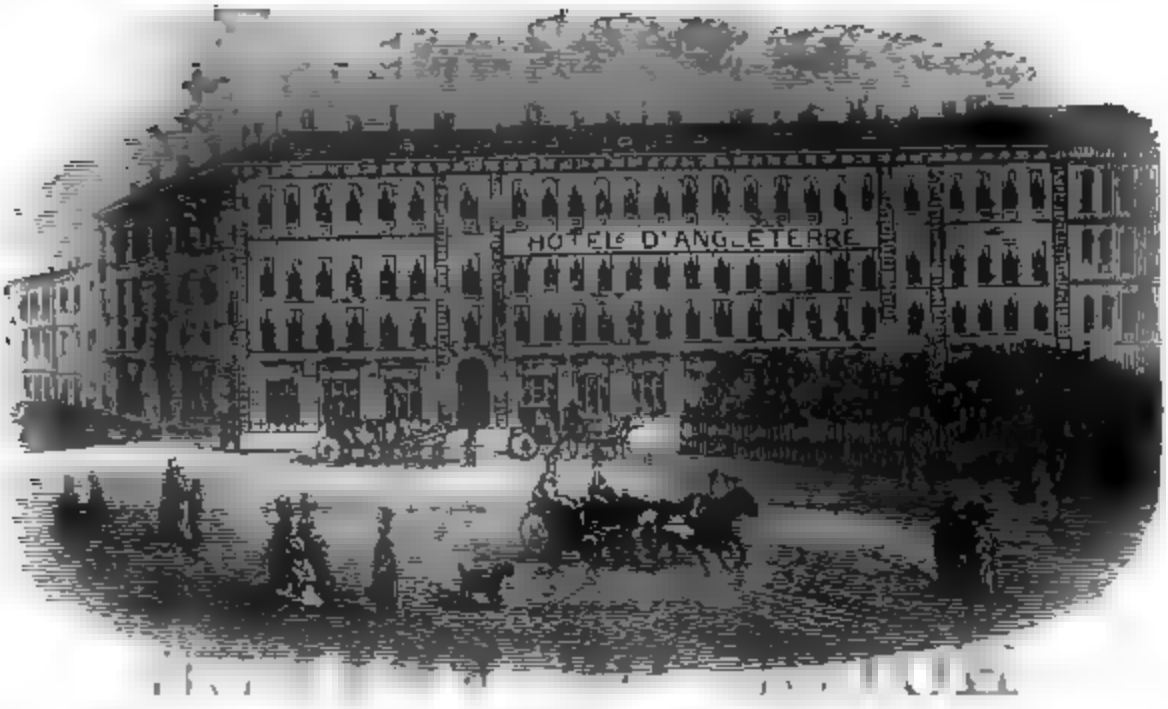
ST. PETERSBURG.

HÔTEL D'ANGLETERRE,

ST. ISAAC'S SQUARE,

(Gostinitza Angleterre, Issakofski Sabor.)

H. SCHMITZ, Proprietor.



THIS new and well-conducted Hotel, situated in the centre of the City, facing the St. Isaac's Church, near the Post-office, the Royal Palaces and Public Buildings, affords large suites of well-furnished Apartments for Families, and comfortable and airy Bedrooms for Single Gentlemen. A large Dining-room where Dinners are served from Three till Seven o'Clock, from one rouble and above. A well-furnished Reading-room. The 'Times,' and other English, French, and German Newspapers.

HOT AND COLD BATHS, TUBS, AND SITTING BATHS.

Guides and Servants speaking English.

Omnibuses at the Stations, and Steamboats near Landing-places from Stockholm and England.

THE QUEEN'S MESSENGERS FREQUENT THIS HOTEL.

N.B.—Mitson Benson's Hotel no longer exists.

SPA.

HOTEL DE FLANDRE, M. Scry ring, Proprietor. A *First-Class Hotel, close to the public Establishments. Magnificent "Table d'Hôte." Large Gardens. Smoking Room. Reading Room, and Bath for Ladies.*

Omnibus.

STOCKHOLM.

C. E. FRITZE, *Bookseller.*

GUSTAVE ADOLFS TORG (Square),

(NEXT HOUSE TO THE EYDBERG HOTEL).

Scandinavian, English, French, and German Books.

TRAVELLING MAPS AND HANDBOOKS.

Views of Stockholm, and Swedish and Norwegian Peasant Costumes, in Photograph and Lithograph.

"BRADSHAW'S RAILWAY GUIDE" and "HENDSCHEL'S TELEGRAPH."

C. E. FRITZE, Bookseller, Gustaf Adolfs Torg, Stockholm.

STRESA. (Lake Maggiore.)

(*The most beautiful Summer Residence.*)

HOTEL ET PENSION DES ILES BORROMÉES.

A FIRST-CLASS Hotel situated on the most charming point of the borders of the Lake. From its magnificent position, shaded from the sun during the greater part of the day, it enjoys a very mild temperature in all seasons, and freshness even during the great heats of summer. A large Garden and Baths. Bureau of the Swiss Post Office and Telegraph Office in the Hotel.

The English Church is held in the Hotel.

TOURS.

HÔTEL DE LA BOULE D'OR,

Rue Royale.

THIS very comfortable Hotel, recently enlarged and restored, is situated in the most beautiful part of the town. Well furnished Apartments and Rooms. Table d'Hôte. Private *Service.*

ENGLISH SPOKEN.

E. GUILLAUME, Proprietor.

VEVAY (Switzerland).

HOTEL MOOSER, at CHEMENIN, near Vevey, Mr. F. MOOSER, Proprietor. Newly-built First-class Hotel, only ten minutes' walk from Vevey. Beautifully situated in the middle of a large Park. Comfortable Apartments for Families and Single Gentlemen. Baths. Billiard-room.

Pension the whole year. Moderate Charges.

VICHY.

View of the Grand Hotel des Ambassadeurs at Vichy-les-Bains.

GRAND HOTEL DES AMBASSADEURS, Situated on the Park.—This magnificent Hotel is now one of the first in the town. It is managed in the same style as the largest and best hotels on the Continent. By its exceptional situation, the house presents three fronts, from which the most beautiful views are to be had; and from its balconies is heard the excellent Band of the Casino. The Hotel contains 250 Rooms, 20 Saloons, a Saloon for Banquets, capable of holding 500 persons, and a large and fine Dining-room, 200 covers, a Smoking-room, and 2 Billiard Tables. Large and small Apartments for Families. English and Spanish spoken. Interpreter. The Omnibus of the Hotel awaits all the Trains at the Station.

VICHY.

GRAND HÔTEL DU PARC,

PROPRIETOR, MR. GERMOT,

Opposite the Baths and the Park.

AS in Paris and London, Vichy has its Grand Hotel. The Grand Hôtel du Parc of Vichy, for comfort, elegance, and convenience, is *equal to any of the large Hotels of Paris or London.*

SUITES OF APARTMENTS FOR FAMILIES.

London: Printed by WILLIAM CLOWES and SONS, Stamford Street, and Charing Cross.